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ABSTRACT

This book is dedicated to the use of a humanistic, thematic approach to the teaching of English. The chapters deals with such topics as teaching poetry, teaching American folklore and tradition, and helping students achieve greater self-knowledge and self-understanding through using the "speaking voice" in oral and written communication. The book also contains units on filmmaking, media and the representation of life, death, utopia, the concept of the hero, individual conscience versus established authority, growing old, the world of the occult, sports literature, and the future. Each unit is written by a different teacher and contains the teacher's comments on the unit as well as an overview, the general objectives of the unit, and measures for evaluating the objectives of the unit. A daily lesson plan is delineated and resources for the units are listed. (TS)

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Thematic Units in Teaching English and the Humanities

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Edited by Sylvia Spann
and Mary Beth Culp
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Preface

For many years we have grappled with a way of expressing in specific, concrete terms our philosophy of teaching English. Each time we attempted to defend or promote our ideas we wound up by saying, apologetically, "It just *seems* right." We began units and lesson plans with rigid structure, specific objectives, tests already made to evaluate those objectives, and then found ourselves going in directions the students took us, feeling it was right, excited by the unexpected learning outcomes, but nagged by the guilt that we weren't exactly following the unit plan.

Now with the confidence and assurance that comes with experience we have come to realize what is for us a basic fact: When an activity *feels* as though it is valuable or worth doing, it *is* worth doing. We have learned that the sensing of a situation is oftentimes more trustworthy than the justification the intellect provides.

We also are dedicated to the use of a humanistic, thematic approach to the teaching of English. We have experimented with other approaches and have discussed the advantages and disadvantages of each, but in our experience a concern with values has been the most successful way of getting students involved in English the way they are involved in life—questioning, reflecting, probing, wondering, and sometimes rebelling. An English program which uses language arts as a vehicle for exploring the problems and questions inherent in the human condition seems to us the most valid as well as the most practical approach.

Our feelings are not, however, based merely on our personal preferences and philosophies; they derive also from our observations of society and of our students in particular. Any perceptive teacher has observed that adolescents are attempting to develop values in a confusing world. A thematic approach gives them an opportunity to integrate all of the language arts in relation to a theme or a problem, as they do in real life.

In answer to the charge that in a thematic approach a student misses some of the classics and is exposed to "inferior" literature, or non-literature, simply because it happens to fit the theme, we would reply that no one book will save a student, help him grow up, or teach him the valuable lessons of life; the habit of careful and thoughtful reception and transmission of communication concerning values is possibly the most valuable skill our students will need. In the world of future shock such a skill assumes more and more significance.

These points of view have led us to gather units that lend themselves to our particular philosophy of teaching English. They are units which use the humanistic approach in that an outcome of each should be the development of some important values through the study of literature and language.

The units have an open-ended structure. The length of time may be easily adapted so that any one unit can be expanded, if the interest of the students justifies it, or shortened, if time is a factor. The materials suggested are illustrative rather than prescriptive and may be used merely as a point of departure for the individual teacher. Similarly, the ideas and activities sketched out may be used as a springboard for another's originality and creativity. The units should be used primarily for direction and should never be considered rigid.

The units include a listing of general objectives but no specific ones because we believe specific objectives are too personal and individual to be dictated. Teachers must know their students (that is, in a humanistic sense as well as a psychometric one) before deciding on specifics.

For similar reasons, evaluation techniques for each unit are suggested rather than prescribed. The direction a teacher takes in formulating specific objectives from the general objectives preceding each unit will necessarily determine the evaluation techniques to be used. Both specific objectives and measurement techniques should be dictated by students' needs and interests and by the direction and emphasis within the considered topic.

Since the units are project and activity-oriented, evaluation may assume a variety of forms, of which pen and paper testing may serve as simply one.

The units are intended for the general secondary level. Outside that broad spectrum there is no particular audience suggested. The ideas and activities are such that they could be adapted within a span of several grade levels, and we prefer not to restrict the studies to any one age or group. Some of the units in our collection have been used successfully at both the middle school and high school levels *without adjustment* for age differences.

We are certain that the essential value of our collection of units lies in the fact that the ideas are not those of one or two people but of a variety of teachers with differing backgrounds, experiences, and approaches. Some units are by students involved in their first laboratory experience; some are by student teachers. Some are the efforts of new teachers, and others of teachers who have been in the profession for years. There are units included that represent collaborative work—perhaps written by a graduate student and taught by a student teacher under the supervision of a cooperating teacher and revised and commented on by all three jointly. But no matter the origin of the plans themselves, they all share the commonality of having been actually taught and revised, and they all embody our philosophy of teaching English.

Ultimately our aim has been sincerity. We have attempted to put down what actually happened from experience. We have tried to say what we *wanted* to say rather than what we thought we *should* say.

We wish to express our appreciation to the Research Committee of the University of South Alabama for a grant which enabled us to instigate this project.

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Because it is both the editors and publisher's intention that future units be published, it was decided to issue this edition in a non-bound format. Moreover, such a format facilitates the xerographic reproduction of single sheets where desirable.

Sylvia Spann
Mary Beth Culp

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How to Eat a Poem: An Introduction to Poetry

Unit Plan by Maxine Crawford

Maxine Crawford teaches English and creative writing at Baker High School in Mobile, Alabama, where she sponsors the yearbook. She is a vice-president of the Mobile Jazz Festival and periodically has articles and poems appearing in local publications.

Teacher's Comments

I vividly remember hearing, as an undergraduate leaving a final exam, another student slam shut his anthology of poetry and say with disgust, "I'll never read another poem as long as I live." I felt a real sinking sensation and thought, "Why does it always seem to be this way when we study poetry?" I reached the conclusion that even though English teachers profess that poetry is one of the highs of human experience, they seldom seem to be able to communicate that experience to their students.

In planning a unit for introducing students to poetry, I decided that the initial experience of poetry should be one of enjoyment, and I chose this poem as my point of departure:

How to Eat a Poem*

Don't be polite.

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Eve Merriam

First, the classroom environment should be one of excitement about what is going to happen. I did some public relations on poetry by displaying advance notice posters. "The Poet's Corner," with pictures of poets who look like poets should or even like they shouldn't, raised interest as to just who was this motley group. "The Poetry Table," with contemporary books of poetry for browsing such as *Reflections on a Gift of Watermelon Pickle . . . and Other Modern Verse* and *Some Haystacks Don't Even Have Any Needle and Other Complete Modern Poems*, edited by Stephen Dunning, Edward Lueders, and Hugh Smith, will invariably cause students to stop and read a poem on occasion. "The Poetry Wall" will act as a catalyst for the entire unit. Even if some of the magic is lost when one is given the sanction to write on a wall, just who can resist an opportunity to do it? The ubiquity of graffiti will erase any doubt about that. And finally, the discovery by students that they too can write verse will open new worlds for many of them. In addition, read verse aloud and read it well. Encourage students to read aloud and record them as they read. They love to listen to the playback. Play contemporary records and point out the lyrics of John Lennon and Paul Simon. With all these elements working together, the classroom should reflect a sense of expectancy, excitement, and sharing.

I have used this unit successfully in the seventh, eighth, and eleventh grades. I feel that it can be adapted easily for use in all grades, from middle school through high school. The traditional material dealing with techniques, forms, and types of poetry can be easily adjusted for grade level and performance expectancy.

*Copyright © 1964 by Eve Merriam. From *It Doesn't Always Have to Rhyme*. Used by permission of Atheneum Publishers.

And last of all, don't forget that you, as a teacher, will be a part of the expectancy, the excitement, and the sharing. Don't be polite. Bite in.

Overview

> Poetry is not a subdivision of literature printed in columns instead of across the page and intended mainly for girls and teachers. It is not fantasy and make-believe, but a special way of knowing, as it has been since the Hebrews and Greeks. We cannot know an apple by reading a definition of it. We must see it, taste it, and digest it. So it must be with a poem, which translates experience into insight.
> **Helen Lee,** *A Humanistic Approach to Teaching Secondary School English*

Children seem to have an innate desire for verse until they are exposed to it as students. Unfortunately, by the time many students finish their formal educations, they no longer have any desire to read or write verse. All of the joy and excitement of poetry has been removed in the classroom.

Although certain traditional materials such as techniques, forms, and types may be necessary in the teaching of poetry, the initial introduction to poetry should be primarily one of enjoyment. The introduction should be a whetting rather than a dulling of the appetite. The introductory unit can combine successfully the traditional material with the excitement of reading aloud, writing, and sharing verse. But the balance is tenuous, and it doesn't just happen.

General Objectives

The student:

1 knows the common terms (narrative, ballad, lyric, sonnet, limerick, haiku, metaphor, simile, symbol, personification, denotation, connotation, rhyme, rhythm, stress) used in discussing and writing about poetry;
2 recognizes the characteristics of verse;
3 realizes that poetry deals with any and all subjects;
4 experiences reading poetry aloud;
5 writes original verse;
6 begins to form personal preferences for certain poems;
7 realizes that poetry is an enjoyable experience.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 "Poetry Booklets" containing poems given to students in class; copies of their favorite poems; their original poems; illustrations; collage cover; and examples of simile, metaphor, symbol, personification, and other figurative language;
2 checklist; the student:
   a reads aloud favorite poems,
   b reads aloud original poems,
   c participates in choral reading,
   d participates in class discussions,
   e indicates enjoyment of poetry;
3 writing assignments:
   a original verse,
   b essay. Give students copies of a poem not covered during the poetry unit. Ask them to write about the poem, pointing out the characteristics of verse contained in the poem. For high school students, ask them also to use common terms such as symbol, connotation, denotation, simile, metaphor, personification, etc. This writing assignment should be made at the conclusion of the unit.

Materials

Posters, heavy brown paper, and pictures of poets and contemporary musicians for the "Poetry Wall" and "Poet's Corner"
Contemporary poetry anthologies for browsing
Poems and song lyrics (see listing at end of unit)
Phonograph
A recording of Robert Frost reading his poem, "Stopping by Woods on a Snowy Evening" (optional)
Recordings of traditional ballads sung by such folksingers as Woody Guthrie and Joan Baez
Projector
Filmstrip, *Come to Your Senses* (New York: Scholastic Magazines and Book Services) (optional)
Paul Simon and Art Garfunkel, "El Condor Pasa." On *Simon and Garfunkel's Greatest Hits* (Columbia Records, KC 31350). Written by Paul Simon, Jorge Mitchberg and Daniel A. Robles
Overhead projector
Tape recorder and blank tapes
Travel posters

Daily Lesson Plans and Activities

Advance Preparation

1 To arouse students' interest, display posters for a week in advance of teaching the unit. (The Poetry Wall will be constructed under the posters.) Put up one poster a day. The posters say:
Watch this space . . .
Coming soon!
Macavity is coming
Have you been vaccinated against onomatopoeia?
O frabjous day! Callooh! Callay!
2 On the weekend prior to the beginning of the unit, put up the Poetry Wall, consisting of two strips of wide brown paper running the length of the classroom wall or covering a corner of the room. On it are randomly pasted magazine illustrations of interest to teenagers and a few upbeat contemporary poems.
3 At the same time, put up posters of contemporary poets and musicians, or create a Poet's Corner, with photographs of poets on a corner wall.
4 Arrange a Poetry Table with poetry books and magazines for browsing.

Day One—What Is Poetry?

1 The students will notice the Poetry Wall immediately and will ask questions about it. Explain to them that it is for them to write on, anything they choose—favorite or original poetry, quotations, graffiti—whatever appeals to them. Tell them also that the Poetry Table is there for them to use—browse or whatever. Set aside a few minutes at the end of each class period for wall writing and browsing.
2 Introduce the poetry unit with a very general discussion on just what is poetry. Contrast verse and prose. Point out some simple definitions for verse such as: a kind of language that says the most in the fewest number of words; or a quote from E. A. Robinson which says, "Poetry is language that tells us through a more or less emotional reaction, something that cannot be said."
3 Point out that we are all exposed to verse in our everyday lives from our earliest childhoods. Ask students to recall examples: nursery rhymes, jingles, cheers, memory aids.

4 The tone and mood of this unit should be established now by asking the question, What should we do with a poem, or how should we approach it? Read aloud "How to Eat a Poem" by Eve Merriam in answer to your question.
5 Ask that students begin keeping a Poetry Booklet which will contain the poems you give out in class, copies of poems which appeal to them, magazine illustrations, drawings, and original poems. Later, assign a collage cover which interprets one of the poems in the booklet.

Day Two—What Is Poetry?

1 Talk about the origins of poetry, how people told stories in verse before books came into use, and how stories and news of current events were passed on from person to person and from town to town (like modern-day news) orally and often accompanied by music.
2 Talk about the existence of many different kinds of poems, because poetry includes anything and everything a poet might want to talk about or to express. From this discussion, begin to introduce the various kinds of poetry.
3 *Narrative verse.* Discuss the characteristics and then read "The Highwayman" by Alfred Noyes. Contrast this poem by having students read "Out, Out—" by Robert Frost. Read it aloud. Do the same with "Ex-Basketball Player" by John Updike.
4 *Ballad.* Introduce the ballad as a popular form of narrative verse. Announce that a resource person will visit the class to discuss the ballad, play the guitar, and sing.
5 *Lyric.* Explain that in early times poetry was often sung to the accompaniment of a lyre or some other kind of harp. Today we call the words of songs "lyrics," coming from the term "lyre." In poetry, any poem that expresses the personal thoughts or feelings of a poet in a songlike way is a lyric. But, too, there are many different kinds of lyric poems in which a poet can express these very personal thoughts and feelings. Introduce the poems "The Coin" by Sara Teasdale, "When I Was One-and-Twenty" by A. E. Housman, "Dream Variation" by Langston Hughes, and "Stopping by Woods on a Snowy Evening" by Robert Frost. Read the poems aloud or read the first three poems aloud and then play a recording of Robert Frost reading his poem.

Day Three—What Is Poetry?

1 *Sonnet.* Surprisingly, students are intrigued by the rigid requirements of the English and Petrarchan sonnets. Point out the requirements. Because of the modern implications in theme, one sonnet which usually works well is Wordsworth's "The World Is Too Much with Us."
2 *Light or humorous verse.* Point out that not all poetry is serious—sometimes a poem can be simply fun. This kind of poetry is called light or humorous verse and is sometimes called nonsense poetry. "Why Nobody Pets the Lion at the Zoo" by John Ciardi and "the flattered lightning bug" by Don Marquis are good examples.
3 *Limerick.* Point out the requirements of the limerick. Have student volunteers read aloud limericks such as "There Was a Young Lady of Niger" and "There Was a Young Lady of Lynn." Write a limerick on the board and let the students supply the rhyming words.
4 *Modern and contemporary verse.* Introduce students to modern and contemporary poetry which frequently does not fit any particular form label. Either

read them aloud or play recordings. Discuss them. (You may want to spend a day or even two on these poems and the discussions.)

Richard Brautigan, "Romeo and Juliet"
Gwendolyn Brooks, "We Real Cool"
E. E. Cummings, "In Just"
E. E. Cummings, "Portrait"
Robert Francis, "The Base Stealer"
Robert Frost, "The Pasture"
Nikki Giovanni, "Kidnap Poem"
Langston Hughes, "Ballad of the Landlord"
Langston Hughes, "Mother to Son"
Langston Hughes, "Motto"
Beatrice Janosco, "The Garden Hose"
Charles Malam, "Steam Shovel"
Gerald Raftery, "Apartment House"
William Jay Smith, "The Toaster"
William Carlos Williams, "This is Just to Say"

Day Four—Characteristics of Poetry

1 Students by now have been introduced to a variety of verse. Discuss some of the differences between verse and prose.
2 Introduce "The Blind Men and the Elephant" by John Godfrey Saxe as a stimulus for a discussion on the characteristics of poetry. Poetry has many characteristics and is many things to different people. But don't forget about the whole.
3 Have students discuss the characteristics of poetry. Some of the answers might be: fewer words; words carefully chosen; says one thing and means another; can be about any subject; is not always "pretty"; may be about common experiences; is one of the most intense and most imaginative forms of language; has rhythm; rhymes, but not always; sounds are important.
4 Have students volunteer their own definitions of poetry.
5 Conclude the four-day topic of "What Is Poetry?" by reading again the poem "How to Eat a Poem" by Eve Merriam.

Day Five—Ballads

1 Hopefully, there will be someone in your area who can sing, play the guitar, and discuss the ballad. The transportation and adaptation of the ballad from England to America is of interest to students. They also enjoy hearing the ballads that are such an integral part of American folklore. Try to get someone who is not a polished entertainer and who is closer, perhaps, to the original people who carried on this tradition in America.

If you cannot find such a person, construct your own presentation of the ballad by using recordings from folk singers such as Joan Baez and Woody Guthrie.

Day Six—Figurative Language

1 Distinguish between figurative and literal speech and ask for examples from the students.
2 Introduce the basic types of figurative speech—simile, metaphor, personification, symbol.
3 While discussing symbolism, show graphic examples of symbols cut from magazines: the Liberty Bell, Cupid, good luck clover, the flag, a road, night, spring, fall.

4 While discussing simile and metaphor, show students a collage of similes and metaphors taken from newspapers, magazines, and advertisements. Ask students to bring to class an example of simile and metaphor taken from these same sources.
5 Now is a good time to distinguish between the denotative and connotative meanings of words. Ask for examples of highly connotative words. Read aloud Emily Dickinson's "There Is No Frigate like a Book" and discuss the various words in it in terms of their connotative and denotative meanings.
6 Ask students to pick out the specific figures of speech in the following poems.
   a simile
      Billy Constant, "Spring"
      John Godfrey Saxe, "The Blind Men and the Elephant"
   b metaphor
      Charles Conroy, "The Fruit Bowl"
      Erin Harold, "The Pretzel Is a Mrs. Wiener"
   c personification
      Walter De La Mare, "Silver"
   d symbolism
      Robert Frost, "The Road Not Taken"

Day Seven—Imagery

1 Open with a discussion of the five senses plus any others the students think should be included in the list.
2 Show the filmstrip entitled *Come to Your Senses*. The set includes four filmstrips accompanied by a teacher's guide. The photographs in the filmstrips were made by secondary school students. Filmstrip 1: "Using Your Senses" includes pictures that appeal to the senses and emphasizes sensory awareness; Filmstrip 2: "Relationships" offers an approach to projective thinking, using likenesses and differences in various objects; Filmstrip 3: "The Drama of People" helps students become perceptive about and sensitive to people; Filmstrip 4: "Telling the Story" offers a variety of opportunities to create narratives in different ways, and offers chances to apply ideas from the previous filmstrips. The Teacher's Guide includes excellent discussion questions for each frame and a variety of assignments for reinforcing the filmstrip themes. The photographs themselves are technically outstanding and are especially interesting and thought-provoking. It would be possible for teachers to use their personal collections of illustrations and photographs as pictorial stimuli. The aim of the activity is to enhance the students' perceptions of the visual and other nonverbal phenomena of the world that surrounds them.
3 Ask students to pick out the images in these poems and have them describe the senses which have been stimulated.

   Robert Browning, "Meeting at Night"
   John Masefield, "Sea Fever"
   William Jay Smith, "The Seal"

Day Eight—Rhyme and Rhythm

1 Have the students read T. S. Eliot's "Macavity: The Mystery Cat," as a choral reading for three groups.
2 Define rhyme and ask students to find examples in this poem. You may also wish to talk about alliteration and assonance.

3 Remind students that one of the most important characteristics of verse is that it has rhythm. Play a recording of Simon and Garfunkel singing "El Condor Pasa" and have them clap to the rhythm. Then play a current hit song with a faster beat and have them clap that rhythm.
4 Use an overhead projector with the lyrics of "El Condor Pasa." Explain how stresses are marked and have students tell you where to mark the stresses. You may choose to use the board instead and ask a volunteer to mark the stresses. Unlike many college students, middle and high school students grasp stress very quickly and enjoy marking it.
5 Next, explain that the class will do a choral reading of "Macavity." Divide the class into three groups. Have them practice the reading several times that day and then use a tape recorder to record the class reading "Macavity." Play it back for them to hear. You may choose to rehearse briefly the next day and then make the recording.

Day Nine—Nonsense Day

1 Play recordings and also have students volunteer to read nonsense verse in class. Some possible selections:

Lewis Carroll, "Father William"
Lewis Carroll, "How Doth the Crocodile"
Lewis Carroll, "Jabberwocky"
Lewis Carroll, "The Mad Gardener's Song"
Lewis Carroll, "The Walrus and the Carpenter"
Lewis Carroll, "Will You Walk a Little Faster"
Edward Lear, "There Was a Young Person of Smyna"
Edward Lear, "There Was an Old Man in a Tree"
Edward Lear, "There Was an Old Man Who Said 'Hush'"
Edward Lear, "There Was an Old Man Who Said 'Well'"
Vachel Lindsay, "The Magnanimous Sun"
Ogden Nash, "The Sea Gull"
Ogden Nash, "Spring Song"
Ogden Nash, "You and Me and P. B. Shelley"
Laura Richards, "Eletelephony"

Assignment. Each student is to make a collage expressing his or her own personal view of a poem or song lyric selected from the following or your own list. (You may wish to choose lyrics from more current songs.) These collages will be the covers for the "Poetry Booklets" made by the students during this unit, and the flip side of the collage should have a copy of the poem or song lyric on it. Students are to bring the "Poetry Booklets" to class on the last day dealing with poetry and are to explain the interpretation or feeling and the resulting collage.

George Abbe, "The Passer"
George Gordon, Lord Byron, "She Walks in Beauty"
Elizabeth Coatsworth, "Swift Things Are Beautiful"
Edwin A. Hoey, "Foul Shot"
Langston Hughes, "Daybreak in Alabama"
Langston Hughes, "My People"
John Lennon and Paul McCartney, "Eleanor Rigby"
John Lennon and Paul McCartney, "Lucy in the Sky with Diamonds"
Marcia Masters, "April"
Buffy Sainte-Marie, "The Universal Soldier"
Simon and Garfunkel, "Sounds of Silence"

Day Ten—Writing Verse

The ideas for this day are taken from *Wishes, Lies, and Dreams: Teaching Children to Write Poetry* by Kenneth Koch. New York: Chelsea House Publishers, 1970.

1 Explain to the class that today we will all write verse. Ask each student to contribute one line of verse to a poem written by the class as a whole. The line should contain: a color, a comic-strip character, a city or country, and should begin with the words "I wish."
2 Collect the "one-liners" and read the resulting "poem" aloud to the class.
3 Now ask the students to write a short, unrhymed lyric poem with each line beginning with "I wish."
4 Ask for volunteers to read their poems aloud. You may wish to record some of them for playback to the class.
5 Ask students to write an unrhymed lyric poem outside class which has a contrasting theme using one of the following (each line alternating):
   a I seem to be/But really I am
   b I used to think/But now I see (or know)
   c I wish/But really
   d I would like/But I would not like

Day Eleven—Writing Verse

1 Have volunteers read poems assigned from the previous day. You may wish to record and play back some of the poems. Students enjoy hearing themselves read aloud.
2 Explain haiku to the class and ask volunteers to read some of this type aloud.

Day Twelve—Writing Haiku

1 Display about six travel posters in the room as stimuli for writing haiku.
2 Choose one poster for a class haiku. Have students volunteer single word images which you will write on the board. After you have a number of sense impressions, select words that can be used to write a haiku on this particular poster. Work with the haiku until the students feel that it reflects their impressions of the poster.
3 Have each student select a poster and write a haiku on his or her response to or feeling about the poster.
4 If there is time, have volunteers read finished haiku. Have others complete their poems outside class.

Day Thirteen—Poetry Party

1 Students have brought their Poetry Booklets to class. Have each student explain his or her collage cover to the class.
2 Encourage students to exchange their booklets and examine them.
3 Have volunteers read aloud some of their favorite poems—either original or selected from outside reading. You may wish to record and play some of the readings.

Day Fourteen—Rap Day

1 Have an open discussion of the students' feelings about poetry and about the poetry unit. Ask how it might have been done differently or how it might be improved.

2 Examine the Poetry Wall and discuss what has been written on it. Evaluate the quality of the writing. Try to determine whether or not the writings (original ones) have any merit.
3 Read to the class "Literature: The God, Its Ritual" by Merrill Moore.

Poems and Song Lyrics

George Abbe, "The Passer" (SH)
Anonymous, "There Was a Young Lady of Lynn"
Anonymous, "There Was a Young Lady of Niger"
Richard Brautigan, "Romeo and Juliet"
Gwendolyn Brooks, "We Real Cool"
Robert Browning, "Meeting at Night"
George Gordon, Lord Byron, "She Walks in Beauty"
Lewis Carroll, "Father William"
Lewis Carroll, "How Doth the Little Crocodile"
Lewis Carroll, "Jabberwocky"
Lewis Carroll, "The Mad Gardener's Song"
Lewis Carroll, "The Walrus and the Carpenter"
Lewis Carroll, "Will You Walk a Little Faster"
John Ciardi, "Why Nobody Pets the Lion at the Zoo" (RG)
Elizabeth Coatsworth, "Swift Things Are Beautiful"
Charles Conray, "The Fruit Bowl" (WLD)
Billy Constant, "Spring" (WLD)
E. E. Cummings, "In Just"
E. E. Cummings, "Portrait"
Walter De La Mare, "Silver"
Emily Dickinson, "There Is No Frigate Like a Book"
T. S. Eliot, "Macavity, The Mystery Cat"
Robert Frost, "Out, Out—"
Robert Frost, "The Pasture"
Robert Frost, "The Road Not Taken"
Robert Frost, "Stopping by Woods on a Snowy Evening"
Robert Francis, "The Base Stealer" (RG)
Nikki Giovanni, "Kidnap Poem"
Erin Harold, "The Pretzel Is a Mrs. Wiener" (WLD)
Edwin A. Hoey, "Foul Shot" (RG)
A. E. Housman, "When I Was One-and-Twenty"
Langston Hughes, "Ballad of the Landlord"
Langston Hughes, "Daybreak in Alabama"
Langston Hughes, "Dream Variation"
Langston Hughes, "Mother to Son"
Langston Hughes, "Motto"
Langston Hughes, "My People"
Edward Lear, "There Was a Young Person of Smyna"

RG—In *Reflections on a Gift of Watermelon Pickle . . . and Other Modern Verse*, ed. by Stephen Dunning, Edward Lueders, and Hugh Smith. New York: Lothrop, Lee & Shepard Co., 1967.
SH—In *Some Haystacks Don't Even Have Any Needle and Other Complete Modern Poems*, ed. by Stephen Dunning, Edward Lueders, and Hugh Smith. New York: Lothrop, Lee & Shepard Co., 1969.
WLD—In *Wishes, Lies, and Dreams: Teaching Children to Write Poetry*, by Kenneth Koch. New York: Chelsea House Publishers, 1970.

Edward Lear, "There Was an Old Man in a Tree"
Edward Lear, "There Was an Old Man Who Said 'Hush'"
Edward Lear, "There Was an Old Man Who Said 'Well'"
Vachel Lindsay, "The Magnanimous Sun"
John Lennon and Paul McCartney, "Eleanor Rigby"
John Lennon and Paul McCartney, "Lucy in the Sky with Diamonds"
Charles Malam, "Steam Shovel" (RG)
Don Marquis, "the flattered lightning bug"
John Masefield, "Sea Fever"
Marcia Masters, "April" (RG)
Eve Merriam, "How to Eat a Poem" (RG)
Merrill Moore, "Literature: The God, Its Ritual" (SH)
Ogden Nash, "The Sea Gull"
Ogden Nash, "Spring Song"
Ogden Nash, "You and Me and P. B. Shelley"
Alfred Noyes, "The Highwayman"
Gerald Raftery, "Apartment House" (RG)
Laura Richards, "Eletelephony"
Buffy Sainte-Marie, "The Universal Soldier"
John Godfrey Saxe, "The Blind Men and the Elephant"
Paul Simon and Art Garfunkel, "El Condor Pasa"
Paul Simon and Art Garfunkel, "Sounds of Silence"
William Jay Smith, "The Seal" (RG)
William Jay Smith, "The Toaster" (RG)
Sara Teasdale, "The Coin"
John Updike, "Ex-Basketball Player" (SH)
William Carlos Williams, "This Is Just to Say"
William Wordsworth, "The World Is Too Much with Us"

Other Materials

Koch, Kenneth. *Rose, Where Did You Get That Red? Teaching Great Poetry to Children.* New York: Random House, 1973.

———. *Wishes, Lies, and Dreams: Teaching Children to Write Poetry.* New York: Chelsea House Publishers, 1970.

Slide series: *The Reality of Imagination: An Inquiry into Human Creativity.* White Plains, N.Y.: Center for the Humanities, 1974. Two-part program includes 160 color slides, 2 tape cassettes, 2 LP records, and a 42pp. teacher's guide.

Poets on Work

Unit Plan by Kay Kimbrough

Kay Kimbrough has taught French and English in private, parochial and public schools in Mobile, Alabama. She is currently a graduate student at the University of South Alabama. Her short stories have been published in *Worksheet* and the *Southern Literary Festival Magazine*.

Teacher's Comments

This unit, produced and taught while I was student teaching, was the result of an attempt to combine a required career education unit with materials and activities in the English curriculum. My cooperating teacher, Anne Cottle, suggested the Kahlil Gibran selection "On Work" from *The Prophet* as a starting point for career education. This led to a search for more poems on work, and these poems led to the idea of using poetry as a stimulus for student writing.

The tenth graders in these English classes were familiar with work. Many had held summer jobs. Some were at that time working part-time, and most looked forward to working and earning money. Very few planned for college after high school; all seemed to realize that work of some kind would be a reality in their lives. The problem of work was for them a serious one.

Poetry was not particularly interesting or serious to these students, but the common theme of work relating them to real people in real situations made the selections more meaningful. The students did not become wildly enthusiastic readers of poetry as a result of the unit, but they did read and discuss the poems with attention and without protest. A brief work biography of the poet was used as an introduction to each poem; the students enjoyed comparing their "work biographies" with those of the poets.

These students had had little training or experience in writing, and we wanted to provide as much writing activity as possible. The writing responses were surprisingly good—much better than we had expected. I believe that there were specific conditions which elicited these responses. The first was the division of each fifty-minute period into a reading and discussing session followed by an in-class writing assignment. The reading and talking seemed to stimulate the students to want to express themselves in writing. A second condition which probably enabled the students to write more freely was the approach to grading. The original poems were not graded; credit was given for having written the poem. A personal comment was written on each paper. The short papers dealing with the ideas in the poems were given similar treatment. The longer career papers were carefully marked and corrected, but only the revisions were given a grade. The third factor in the writing responses was the personal nature of the assignments. The students were writing about themselves, their feelings, their thoughts, and their future plans—subjects about which they could express themselves with certainty. Finally, the writing was based on the theme of work, a problem of the widest general interest, a basic concern of human life.

Overview

This short unit is designed for tenth grade English students. Hopefully, the study of this group of poems on the theme of work will enable the students to view work as an expression of human dignity, individuality, and creativity; as a unifying bond between people, nature, and art; and as a source of both physical and spiritual life.

"Poets on Work" may be used as an introduction to a longer poetry unit, as an introduction to a longer career unit, as a part of a longer unit on the theme of work, or as a short unit in itself.

The general purpose of the unit is to help students understand themselves, poetry, and the concept of work by studying and discussing poetry and verbally expressing their thoughts and feelings about the poetry in particular and about work in general.

The poems will be read and discussed in class during the first half of the lessons. The second half of the lessons will be reserved for in-class writing assignments. In addition to providing a stimulus for written expression, this division

of the sessions into periods of reading, discussing, and writing will provide a variety of language activities and eliminate some of the boredom and restlessness which occurs when tenth graders must sit passively for any length of time.

In teaching this unit it is essential to remember that its purpose is not to glorify work, to propagandize for a work ethic, but to allow students to see work in a positive light, as a means to pleasure and, at times, as a pleasure in itself.

Editors' Note: For those teachers who wish to pursue the career education aspect of the unit in more depth, an excellent annotated bibliography of materials for integrating career education and language arts is attached. It was prepared by Margaret Heath of the Career Education Curriculum Laboratory at Florida State University.

General Objectives

The student:

1 increases his or her understanding of poetry;
2 relates poetry to life;
3 views all constructive work as honorable and worthwhile;
4 increases his or her self-understanding by examining future goals;
5 increases his or her skills in reading, writing, and oral communication.

Evaluation

The general objectives of this unit may be evaluated by the following measures.

1 participation in discussion and written comparisons of poems on related topics;
2 participation in discussion and written analysis of poems on the topic of work;
3 participation in class discussion of the value of all constructive work;
4 students' original prose poems on work;
5 research and written compositions on careers (three parts);
6 participation in discussion and written compositions on leisure-time activities.

(Note: quality of participation may be evaluated by a checklist.)

Materials

Poems

William Blake, "The Sword" (AA)
Robert Frost, "Two Tramps in Mud Time"
Robert Frost, "The Tuft of Flowers" (AA)
Kahlil Gibran, "On Work," from *The Prophet* (AA)
A. E. Housman, "When I Was One-and-Twenty" (AA)
Langston Hughes, "Alabama Earth"
Fenton Johnson, "Rulers: Philadelphia"
Edna St. Vincent Millay, "Love Is Not All" (AA)
Carl Sandburg, "God Is No Gentleman"
Walt Whitman, "I Hear America Singing"

Materials for career research

Bureau of Labor Statistics. *Occupational Outlook Handbook.* Washington: U.S. Government Printing Office, 1974-75.
Edgerton, A. H., ed. *Career Information Kit.* Chicago: Science Research Associates, 1971.
Krumboltz, John D. *Job Experience Kit.* Chicago: Science Research Associates, 1970.

AA—In *Adventures in Appreciation*, ed. by Walter Loban and Rosalind A. Olmsted. New York: Harcourt Brace Jovanovich, 1973.

Saterstrom, Mary H., and Farwell, Gail F., eds. *Educators Guide to Free Guidance Materials*. Rev. 13th ed. Randolph, Wisc.: Educators Progress Services, 1974.

These and other materials, including college and trade school catalogs, will be available from your school guidance counselor. An annotated bibliography of other career education materials, especially selected for integration into language arts programs, is included at the end of the unit.

Daily Lesson

Lesson One

(This definition is a summary of the ideas in the discussion of poetry in *What Happens in Literature: A Student's Guide to Poetry, Drama, and Fiction* by Edward W. Rosenheim, Jr. Chicago: University of Chicago Press, 1960.)

1 Introduce and/or review poetry in general by asking the following questions:
   a What is poetry?
   b Why do we distinguish between poetry and other forms of verbal communication?
   c How do we make the distinction?

   After students have had time to think and discuss their answers, give them a simple definition such as:

> We can look at a poem and recognize it as such. Unlike prose, poetry is arranged in lines of varying patterns. This leads us to a definition: poetry is a deliberate arrangement of words into a fixed form. Within this fixed form, the poet places meaning, ideas, feeling, sound, rhythm, and mood. A poem may be predominantly concerned with any of these qualities, or it may be a mixture of any or all.

2 Read aloud and discuss "When I Was One-and-Twenty." Explain that this is a lyric poem, the poetic form that is most distinctly "poetic." Give students a factual prose version of the poem and show how the poet uses poetic devices to "fill in the blanks" of this rather dull story.
3 Read aloud "Love Is Not All." Ask students to write a prose summary comparing the poem with A. E. Housman's "When I Was One-and-Twenty."
4 Assign Kahlil Gibran's "On Work" for the next lesson.

Lesson Two

1 Read in class and discuss the prose poem "On Work" from *The Prophet* by Kahlil Gibran. Give an explanation of prose poetry, reading other examples if necessary.
2 Ask students to write an original prose poem, beginning with the words "Work is. . . ." Tell them they will not be graded, but will receive a certain amount of credit for doing this assignment. Emphasize that you want their thoughts and feelings, not a "good poem."

Lesson Three

1 Return the poems. Ask permission to read them aloud to the class after students have seen your comments. Select a few of the most interesting poems from other classes and read these. Ask permission to post the poems on the bulletin board. By changing the poems each day, all students who wish to can have their work exhibited during the unit.

2 Read aloud and discuss the poems "I Hear America Singing" by Walt Whitman and "God Is No Gentleman" by Carl Sandburg.
3 Ask students to write a short paper in class relating the two poems to work in general and to Gibran's "On Work."
4 Assign "The Sword" by William Blake and "The Tuft of Flowers" by Robert Frost.

Lesson Four

1 Read aloud and discuss the assigned poems. The following discussion questions may be used:
   a What does the sickle stand for in "The Sword"?
   b What does the sword represent?
   c What does the word *yield* mean in this poem?
   d In "The Tuft of Flowers" the speaker begins with one idea of how people work. What is it?
   e What changes his mind?
   f How is this like Gibran's ideas in "On Work"?
2 Ask students to write a paragraph or two in class telling which career they have chosen and why.

Lesson Five

1 Read in class the poem "Alabama Earth" by Langston Hughes. Point out the fact that Booker Washington worked with his mind, putting ideas into action. One of his speeches may be read if time permits. A general discussion of the kinds of work done with the mind is appropriate here.
2 Ask students to write a second paragraph on their chosen careers giving the following information:
   a How will I become qualified for admission to the training program (college, trade school, job training) necessary for this career?
   b What does the training entail?
   c How long does it take?
   d How much money will it cost and how will I get the money?

   For this activity students will need college catalogs, government bulletins, trade school bulletins, and a career file from the guidance counselor's office.

Lesson Six

1 Read aloud the poem "Rulers: Philadelphia" by Fenton Johnson. Discuss the role of the laborer in this poem. Discuss the contributions of work and play to human happiness and ask students to decide if both are necessary.
2 Ask students to write a conclusion for their career papers in response to the question, What can I do now and in the immediate future to prepare for this career?

Lesson Seven

1 Students will be given their three corrected career papers. These will be revised in class with the help of dictionaries, grammar handbooks, and the teacher.

Lesson Eight

1 Read aloud "Two Tramps in Mud Time" by Robert Frost. Ask students to tell the class about the work experiences they have found enjoyable. Discuss the

possibility in today's world of uniting avocation and vocation, as Frost recommends.

2 Ask students to imagine that they will have all their needs supplied forever, that they will not be allowed to earn money, and that they can spend their time in any activity or pastime they choose. Ask them to write a description of one day in their lives.

Selected Resources

Books, Pamphlets

Appliances; Automotive. Excellent student vocabulary workbooks combine photographs with spelling and sentence writing. Galien, Mich.: Allied Education Council, 1972.

Career Education: A Bibliography of ERIC Abstracts through 1973. Excellent source. Washington, D.C.: ERIC Document Reproduction Service, 1973.

Career Education in the Language Arts Program: A Self-Instructional Teacher Module. Can be used by middle school/high school teachers. Developed for inservice training, Florida Department of Education. $.70. Chipley, Fla.: Panhandle Area Educational Cooperative.

Choosing Your Career: Importance of Planning, Knowing Yourself, by Ivan E. Miller. Helps junior and senior high school students prepare themselves for making the right choice in choosing a career. Includes (1) the importance of career planning, (2) discovering your personality, (3) discovering your interest, (4) discovering your abilities, (5) discovering your aptitudes, (6) discovering your values, (7) your physical fitness, (8) getting the skills for tomorrow's jobs, (9) related vocation and school subjects, (10) something to do, (11) self-inventory, (12) the world of work, (13) a practical approach to job studies, (14) occupational survey forms. Includes student workbook. Kirksville: Northeast Missouri State University, Educational Services, 1973.

Deciding. This is a course of study on decision-making, including units on values analysis, information acquisition, and decision strategies, for use in grades 7-9. The package contains a student workbook ($2.50) and a leader's guide ($2.00). New York: College Entrance Examination Board.

Effective English for Business Communication, by Robert Aurner and Paul Burtness. 6th ed. Good workbook. Cincinnati: South-Western Publishing Co., 1970.

Forms in Your Future. Workbook containing many examples of essential forms. $2.50. New York: Globe Book Company, 1972.

Jobs in Your Future, by Miriam Lee. Designed for high school seniors who are getting ready to graduate and enter the world of work. Gives valuable information on (1) Jobs in your future . . . who are you? (2) Before you look . . . what can you do now? (3) Is there a job here for you? (4) Looking for a job . . . what are the first steps? (5) You're ready to work . . . will it be the right job for you? (6) Your first job . . . can you keep it? (7) Jobs you can get now, (8) Job information you can write for. Study guides are included with each lesson. Also *Career Crosswords; Getting Applications Right* (transparencies and ditto masters). New York: Scholastic Book Services, 1973.

Popeye Careers Comic Books. Five job clusters. King Features, 235 E. 45th Street, New York, New York.

Process: An Introduction to Career Education. Complete group of self-instructional booklets, appropriate for staff development. Field tested. Useful for department chairmen, district supervisors. Tallahassee: Florida State University, Career Education Curriculum Laboratory, 1974.

Succeeding in the World of Work, by Grady Kimbrell and Ben S. Vineyard. Presents general preparation for adult life work and consumption and assists in setting life and career goals, understanding self and the American economic system. Includes such topics as (1) entering the world of work, (2) you and work, (3) choices and opportunities, (4) applying for a job, (5) you, your employer, and your co-workers, (6) your progress on the job, (7) personal effectiveness, (8) self-inventory: knowing and understanding yourself, (9) managing money. Suitable for students with average abilities, grades 9-12; includes instructor's guide and student activity booklet. New York: McKnight Publishing Co., 1970.

World of Work. Excellent kit for remedial-developmental reading, job related discussions, individualized instruction. Thirty copies of fifty different booklets on (1) getting the job, (2) keeping the job, (3) advancing on the job. Adult-oriented, realistic. Teacher's guide contains summaries of the fifty selections. New York: McGraw-Hill Book Company, Webster Division, 1971.

Cassettes and Tapes

Exploring the World of Work. Focuses on the interest areas of the Kuder Vocational Preference Record. Chicago, Ill.: Science Research Associates.

Getting a Job. Includes two kinds of tapes: (1) lesson, and (2) discussion. Study guide includes instructor's guide and student record book. Tapes include: (1) contacting job interviewer, (2) the agency interview, (3) words you must learn, (4) what you need to know to fill out an application form, (5) job interview skills—making a good impression, (6) job interview skills—selling yourself, (7) job interview skills—the positive approach. Tapes, $131; cassettes or records, $161. New York: Educational Design, Inc.

Motivation for Career Success. Presents concepts critical to career success for junior and senior high school students. Six instructional modules form the structure for the thirty lessons of this system: (1) developing commitment for career success, (2) developing a life-style for intelligent action, (3) developing habits for career success, (4) developing leadership ability for career success, (5) planning for career success, and (6) education for career success. Educational Achievement Corporation, Box 73101, Waco, Tx. 76710.

On-the-Job Interview Series. Fifty tapes of actual on-the-job interviews, varying in length from 15 to 20 minutes. New York: Educational Design, Inc.

Films

Aptitudes and Occupations. A group of students and their counselor examine scholastic achievement, aptitude, and interest tests—the basic types used to guide students toward the selection of a satisfying occupation. The basic groups of aptitudes and interests are fully illustrated in scenes detailing a variety of occupational categories. Individual counseling and consideration of scholastic record and extracurricular activities are stressed as necessary adjuncts of testing. Color, 16 min., $200. Chicago: Coronet Instructional Films.

Basic Job Skills: Handling Criticism. Dramatizes transactions involving different forms of criticism, using five examples in different occupations and work situations. People are faced with either handling criticism in a calm, reasonable manner or in a negative manner. One choice leads to problem solving, the other to a breaking off of communication. Length and price to be announced. Chicago: Coronet Instructional Films.

Basic Job Skills: Handling Responsibility. Young people demonstrate variations on the theme of handling responsibility by role-playing key participants in four different environments and job situations. In each case, the characters play roles involving different levels of responsibility. After each presentation, a summary is made of the important points. Length and price to be announced. Chicago: Coronet Instructional Films.

Career Awareness Series: Air Transportation. Acquaints students with careers from tower control to maintenance of large aircraft and illustrates the interdependency of occupations within the field. Color, 11 min., $180. Hollywood: Aims Instructional Media Services, 1973.

Careers and Attitudes. Young workers learn that people judge others and are judged by the quality of their efforts. They learn they must communicate effectively with all types of people and that being responsible isn't always easy. Santa Monica, Cal.: Pyramid Films.

English on the Job Series: Reading Skills. On-location photography of various workers shows how you can increase your job skills by knowing how to skim reading material, look for key words and phrases, evaluate and summarize material, and find the meanings of unfamiliar words. Color, 12½ min., $178. Also in the series: *Writing Skills* and *Listening and Speaking Skills.* Chicago: Coronet Instructional Films, 1972.

Masculine or Feminine: Your Role in Society. Examines today's changing attitudes toward gender. Color, 18 min., $264. Chicago: Coronet Instructional Films, 1970.

Person to Person: Making Communication Work for You. Explores four areas of office communication: facial expression, body language, eye contact, and vocal enthusiasm. Includes examples of both positive and negative communication in the four areas. Narrated by Rod Serling. Color, 11 min., $140. Hollywood, Cal.: Sandler Institutional Films, Inc.

Values and Goals: A Way to Go. Young people (no actors) explain their positions, define values in today's sense, and explain their goals. Good feeling of immediacy. Color, 29 min., $370. Santa Monica, Cal.: Pyramid Films, 1973.

The Work Prejudice Film. Investigates some of the stereotypes and misconceptions that abound in the working world and explores the realities that dispel the prejudice that comes with this kind of stereotyping. Shows the kinds of successes that are being achieved by a variety of ethnic groups and explores the opportunities that exist for people who prepare for them—regardless of gender, cultural heritage, and socioeconomic status. Color, 12 min., $170. Hollywood, Cal.: Sandler Institutional Films, Inc., 1974.

Games

Careers. The object of the game is to succeed by earning fame, happiness, and money. This is done by going through various occupations such as college, ecology, and big business. As in real life, each player decides what his or her own success formula will be; the first player to achieve or exceed his or her own success formula is the winner of the game. $5.75 (commercial price). Parker Brothers, Inc., 1971.

Fun Things for Teaching in Career Education. Twenty types of puzzles and activities are presented with suggestions for multiple uses in six major occupational areas: agriculture, health/medical, business office, industrial/technical, home economics, and marketing/distribution. $5.00. Tallahassee, Fla.: American Enterprises, Inc.

Game of Life. This game centers on the wheel of fate. Players leave high school and start on life's highway. As they travel, they meet success, failure, and revenge. Students learn the many patterns of life cycles that involve men and women today and come to see that there are many obstacles standing in the way of success. $5.99. Milton Bradley Company, 1960.

Life, Career. Simulates features of the labor market, the education market, and the marriage market. Students learn patterns of life cycles determined by the career decisions they make at certain stages in their lives. They see the interrelationships between job satisfaction and satisfaction in marriage, leisure time, and other important aspects of their lives. Participants can learn which educational and career opportunities are available to them, according to their individual characteristics. $35. New York: Western Publishing Company.

Kits

Career Desk-Top Kit. This kit for junior high students contains 900 job descriptions. An updating subscription service is also available which provides 240 descriptions per year. $114.50. Largo, Fla.: Careers, Inc.

Career Games. A guidance tool for grades 8-13, designed as a classroom kit or as an individualized, semi-programmed activity in a resource center. The individual is taken on a career search and is confronted with unavoidable decisions. Includes 398 cards, score pads, filmstrip, cassette, and guide. $78.50. Tulsa, Okla.: Educational Progress Corporation.

Sound Filmstrips

Black Americans at Work. These documentary interviews provide insights into the daily lives, occupations, backgrounds and hopes of six black Americans: a hospital administrator, an office worker, a butcher, a student, a storekeeper, and a minister. Gives a candid view of their work, their families and society, and new perspectives on how these people see themselves and their opportunities. 6 filmstrips, 3 lp's, $55; 6 filmstrips, 6 cassettes, $73. Chicago: Coronet Instructional Films.

Career Values: What Really Matters to You? Introduces the concept that personal values are a key ingredient in job satisfaction and teaches the skill of applying these criteria in choosing a job and clarifying and ranking career objectives. Part I—Introduction: Portrays values classification as the key to job satisfaction; demonstrates skills needed to articulate, rank, and rerank values priorities; and identifies a broad range of career values. Part II—Chance-Taking: John and Tom debate forming their own landscaping business. Students identify with John's drive, optimism, and independence or with Tom's aversion to tension, his enjoyment of a secure job and relaxed life-style. Part III—Work Environment: Students react to Patty's structured, materially lavish office complex and to the egalitarian helter-skelter individuality of Betsy's small lumberyard office. Part IV—Personal Commitment: Students measure their priorities against Ed's commitment to his work as a lawyer in a storefront center and Wallace's concern with intellectual challenge and advancement in a large law firm. Part V—Time: Students relate their personalities to Carol's self-scheduled working hours and self-created deadlines as a free-lance artist and Tom's 9 to 5 day and regular work load as an employee of a design studio. Color. 5 filmstrips, 2 lp's, $97.50; 5 filmstrips, 5 cassettes, $110. Pleasantville, N.Y.: Guidance Associates, 1974.

The Changing Work Ethic. In Part I, open-ended dramas lead to built-in discussion breaks, where students debate (1) Is hard work the key to success? (2) Is there any kind of honest work you wouldn't do? (3) Are you more or less materialistic than your parents? (4) Would you work if you didn't have to? Part II examines rising job dissatisfaction from the viewpoints of worker, consumer, and employer and explores job enrichment as an approach to strengthening the work ethic. Color. 2 filmstrips, 2 lp's, $41.50; 2 filmstrips, 2 cassettes, $46.50. Pleasantville, N.Y.: Guidance Associates.

Discovery: Thinking about Personalities, Thinking about Work, Why People Work, Thinking about Goals, The Relationship between Personality and Job Type, The Differing Nature of Jobs, Goals Which People Seek to Obtain through Working, and *Differing Degrees of Certainty Concerning Career Goals.* Each filmstrip reflects a wide variety of attitudes and personalities, ranging from the aggressive, confident, and motivated to the shy, undecided, and "could care less" types. *Looking at Career Fields On the Road and in the Plant, Other Career Fields,* and *More Career Fields* give an idea of career opportunities in the construction, business and office, agri-business, manufacturing, transportation, public service, hospitality and recreation, communications, marine science, fine arts, health, environmental, consumer and homemaking, and marketing and distribution career clusters. The filmstrips show good coverage of minorities and women in all levels and kinds of employment. Each filmstrip $12, record $4.46, cassette $5.20. Kit contains 25 student workbooks. New York: Scholastic Publishing Company.

Job Attitudes. Aims at the development of positive job attitudes through an understanding of the operations and policies of the company. Emphasizes cooperation, teamwork, and attitudes. Discusses the role of the supervisor with respect to company goals and employees. The series is available in six sets, each with a two or three-part filmstrip. Titles: "The Company and the Community" (2 parts), "The Company and Profit" (3 parts), "Company Organization" (2 parts), "The Role of the Supervisor" (3 parts), "The Importance of Attitudes" (3 parts), "Developing Good Attitudes" (2 parts). Color. 15 filmstrips, 15 cassettes, $185; 15 filmstrips, $118; 1 filmstrip, $8.75; 1 cassette, $5.00; 20 workbooks, $20. Reseda, Cal.: Creative Films.

Job Attitudes: Why Work at All? Raises basic, challenging questions about the role of work in individual personality development, with work used as a key to independence, as an outlet for energy, as a means of achieving satisfaction and channeling hostile and aggressive drives. Designed for senior high students. Includes script, discussion guide, discussion questions, and activities. Color. 2 filmstrips, 2 lp's, $41.50; 2 filmstrips, 2 cassettes, $46.50. Pleasantville, N.Y.: Guidance Associates.

A Job That Goes Someplace. Illustrates how students can "make it in the system" by dramatizing a variety of attitudes and personal qualities that produce both positive and negative results in the marketplace. Getting ahead on the job is presented to the student as something of a game, in which having the right attitude at the right time can constitute a winning strategy. Includes script, discussion guide, discussion questions, activities. Color. 2 filmstrips, 2 lp's, $41.50; 2 filmstrips, 2 cassettes, $46.50. Pleasantville, N.Y.: Guidance Associates, 1972.

Jobs and Gender. Explores how sexual barriers and stereotypes have influenced men's and women's vocational choices. Discusses changing concepts of

"masculine" and "feminine" work roles through interviews with male kindergarten teachers, a male nurse, a female carpenter, and a female newspaper reporter. 2 filmstrips, 2 lp's, $41.50; 2 filmstrips, 2 cassettes, $46.50. Pleasantville, N.Y.: Guidance Associates.

Liking Your Job and Your Life. Built around candid interviews with a construction worker, a female factory worker, a Spanish-American community worker, and a self-employed radio/TV repairman. 4 filmstrips, 2 lp's, $41.50; 4 filmstrips, 2 cassettes, $46.50. Pleasantville, N.Y.: Guidance Associates.

Preparing for the World of Work. Deals with five major vocational areas: home economics, trade and industry, agriculture, distribution, and business and office. 2 filmstrips, 2 lp's, $41.50; 2 filmstrips, 2 cassettes, $46.50. Pleasantville, N.Y.: Guidance Associates.

Culture Outside the Metropolitan Museum, or, Buttermilk, Moonshine, and Turnip Greens

Unit Plan by Sylvia Spann

Teacher's Comments

My first teaching assignment was in a rural school. It was somewhat unique in that it was just slightly outside the city limits, part of the county school system, and in a section of town that was rapidly becoming desirable residential property yet still maintained an intense community spirit and tradition. The school had grades one through twelve, and most of my students' parents had attended there.

My students were amazingly naive and unsophisticated. There were no drug problems, no student unrest. The majority of the boys and girls rode the county bus to school and went directly home afterward. Most of them came from fundamentalist religious backgrounds and their social activities were church and/or family centered. Few of the graduates attended college. The boys generally became skilled laborers, and the girls married and raised families.

The school, however, being part of the county system (which, in this case, was largely composed of the city schools) competed with the city schools in sports, high school bowls (a local television version of the College Bowl quiz program), city-wide beauty contests, etc. Consequently, in spite of the outward show of fierce loyalty to their community and school, my students were very much aware of and bothered by their "redneck" image. The city students definitely felt superior.

I realized the rarity of their dilemma. I knew they had a way of life that was precious because it was rare. I also understood the uncertainty caused by the conflicting values of urban society. I developed a unit centered on folklore and tradition with special emphasis on family customs and accomplishments. I very much wanted my students to be aware of their culture and to come to appreciate it and be proud. The development of a group identity and group concept seemed as important a concern as the search for individual identity and self-concept.

The unit proved to be the most exciting and rewarding work my students did that entire year. They became involved and, in drawing on the memories and knowledge of their families, involved the community. In some instances, many of the students learned interesting things about their families they hadn't known before. And I'm certain that the study of the culture of their parents and relatives caused a growth in pride and respect for family members.

Overview

This unit is designed to use the broad topic of American folklore and tradition as a framework only. The major emphasis is on local culture and history. The intention is to have the students do the original research and provide the majority of materials. The teacher's role is to set the tasks and thereafter become the observer and learner.

The unit can be adapted to any locale. This one happens to be a rural Southern community, but the ideas and activities would work in other geographic areas.

General Objectives

The student:

1 becomes acquainted with American folklore and tradition;
2 gathers customs and traditions of his or her family;
3 appreciates the handwork and talents of community members;
4 understands the meaning of culture;
5 realizes the influence of culture;
6 takes pride in family and community.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in class discussions concerning tradition, folklore, tall tales

(check lists or observational notes may be used to record the extent of student participation);
2 quality of performance and effort involved in presenting material on ballads, ghost stories, family articles, and recipes (a rating scale may be used based on criteria by which presentations will be judged);
3 quality of assigned writing papers;
4 indication of having achieved greater understanding of culture and its influences. (The quality of students' presentations of family anecdotes, customs, and artifacts brought to class will be a pertinent indicator of the amount of time and research students have given to the project. Degree of student involvement, interest, and enthusiasm and willingness to share their culture will indicate pride.)

Materials

The following materials used in this unit are geographically limited to the rural southeastern United States. Teachers in other areas (urban, suburban, etc.) may substitute suitable materials indicative of their own region's folklore and/or culture.

Peter Poulakis, ed., *American Folklore*. New York: Charles Scribner's Sons, 1969
Mark Twain, "The Celebrated Jumping Frog of Calaveras County"
Phonograph recordings of traditional ballads by Burl Ives, Pete Seeger, Joan Baez, etc.
Catherine Tucker Windham, *Thirteen Alabama Ghost Stories*. Huntsville, Ala.: Strode Publications, 1969
Truman Capote, "A Christmas Memory" and/or "A Thanksgiving Visitor"

Daily Lesson Plans and Activities

Lesson One

1 General discussion of American tradition and folklore.
   a What are some characteristics of the American people that have shaped our heritage?
   b What are some characteristics and customs that are strictly regional?
   c What are some traditions of our country that are uniquely American?
   d What is folklore?
   e What legends and tall tales are you familiar with?
   f Why is this particular kind of literature popular?
2 Allow time for the class to read "Mike Fink and the Kicking Sheriff," in *American Folklore*, edited by Peter Poulakis.

Lesson Two

1 Play the recording (or read aloud) Mark Twain's "The Celebrated Jumping Frog of Calaveras County."
2 Discuss the story as a tall tale. How do we know it is one?
3 Ask students to compare the jumping frog to the Mike Fink story. Discuss the ways they are similar.

Lesson Three

1 Introduce the topic of balladry. Outline the characteristics of ballads.
2 Play recordings of ballads. I used Burl Ives, Pete Seeger, and Joan Baez. Mimeograph the lyrics so that students can discuss them after hearing them performed. (Traditional ballads are in the public domain and do not require copyright clearance before reproducing them.)
3 Discuss ballad characteristics in the songs heard.

Assignment. Ask students to bring in ballad records for Lesson Five. If there are students who play a guitar or sing, encourage them to perform ballads rather than bring records.

Lesson Four

1 Speaker. Every town or community has a local historian or folklorist who can speak to your class concerning the history and customs of your area. Allow time for students to ask questions.

Lesson Five

1 Student presentations of ballads, either records or live performance. Have class identify the elements of the songs that classify them as ballads. This activity may require more than one class period.

Assignment. Ask students to plan to tell the class a favorite ghost story learned from a family member or to choose one to read aloud from *Thirteen Alabama Ghost Stories* by Catherine Tucker Windham, or from another published collection.

Lesson Six

1 Have the room dark when students enter. Place a few candles about the room. Have a sheet with holes cut for eyes and mouth. As students tell or read their ghost stories, they will wear the sheet.
2 Begin stories.

Lesson Seven

1 Complete the presentation of ghost stories.

Lesson Eight

1 Read to the class either "A Thanksgiving Visitor" or "A Christmas Memory" by Truman Capote. Note: I chose these stories for two reasons. First of all, they are based on family customs. Equally important, however, is the fact that the locale of the stories is only a short distance from our community.

Assignment. Ask students to write a paper describing a family custom or ritual. For instance, they might tell how Christmas or birthdays are celebrated. Or they may wish to describe a family wedding or funeral. Papers will be read to the class.

Lesson Nine

1 Have students read their papers on family customs, etc. to the class.
2 Allow students to ask questions relating to descriptive papers. More than one class period may be needed for this activity.

Assignment. Ask each student to bring to class an article made by someone in his or her family—a quilt, a painting, paper flowers, or such—or to demonstrate a skill learned within the family. Note: When I had "show and tell" day, one of my students brought his mother's old churn and made butter for the class; another brought a model still and explained how "white lightning" was made (his family had been moonshiners); another read tea leaves, a knowledge she had learned from her grandmother.

Lesson Ten

1 Show and tell. Allow several days for this activity. Encourage students to tell

something about the article which will make it more interesting. Where the material for the quilt came from, what stitch was used for the afghan, the age of the article—these are examples of details that make the exercise special. Don't try to limit the time, for this will be the highlight of the unit and will give each student an opportunity to relate intimate information about his family.

Lesson Eleven

1 Tasting Party. Have each student bring a favorite family dish (preferably a recipe that has been handed down) and the recipe on an index card. Teacher should provide or plan for paper plates, napkins, etc. We set our food up buffet style, sampled some of each dish, and as we ate took turns telling how our dish was made, where the recipe came from, and on what occasions it was enjoyed. Note: It's very interesting to eat turnip greens and cornbread and drink white lightning at 8:00 a.m.

Lesson Twelve

1 End the unit with a field trip to some place of historical interest or places in your area that have been talked about during the unit. We went to several old graveyards where many members of my students' families were buried and then had an old-fashioned picnic at a farm belonging to a class member.

Suggested Related Activities

1 Have a parent speak to the class about things he or she remembers about your community. The mother of one of my students had attended and graduated from our school thirty years earlier. We were delighted with her descriptions of the school, teachers, and activities as she remembered them.
2 Have students compile a recipe book of family dishes. With proper permission, the booklets could be duplicated and sold and the money used for a class outing.
3 Devote one class day to the sharing of home remedies. We had a fine time with this.
4 Have students make booklets of home remedies.
5 Show the film *Foxfire* (color, 21 minutes). Rental ($35) from Contemporary Films, McGraw-Hill, Dept. BF, 1221 Avenue of the Americas, New York, New York 10020.

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The Speaking Voice and the Search for Self

Unit Plan by Mary Beth Culp

Teacher's Comments

The search for self had always been one of the most appealing themes in literature study for my high school students. Although I had recognized the value of the theme for adolescents in their particular stage of development, the organization of any kind of unit on the theme had seemed superficial to me. The theme was too broad; there were too many selections to choose from; there was not enough time in a few weeks to go into any depth on the topic. So I reasoned, and continued to explore the theme in isolated works or as a part of other units.

Then I discovered the "speaking voice" approach to teaching composition and found it to be an exciting vehicle for a thematic unit on the search for self. Focusing as it does on the role of the writer, the audience, and the writer's attitude toward the subject matter, the speaking-voice approach forces students to examine and clarify their feelings, values, and goals and to express them in a variety of ways to a number of audiences. When used in conjunction with the search for self theme, the process of composition becomes a process of self-discovery.

The unit which follows is a result of the union of these two ideas. Although I have used some of the activities in my methods classes, I have not taught the complete unit to high school students. I did, however, ask one of the cooperating teachers with whom I am associated in our student teaching program to field test the unit for me. Her comments and suggestions for revision are included at the end of the unit.

Overview

This unit is designed to help students achieve greater self-knowledge and self-understanding through using the "speaking voice" in oral and written communication. (Description and examples of the "speaking voice" are a part of the first three lessons.) Beginning with themselves, students address a steadily expanding audience on a variety of topics and issues of significance to the individual in society.

The lessons are numbered consecutively but are not intended to be daily lesson plans. Most of them would take more than one day to complete, especially those involving cross-teaching procedures. (Cross-teaching refers to the process of having students read their work aloud to their peers for their reactions. It is best accomplished in small groups and provides a type of feedback which is invaluable in learning to analyze and revise composition. For further descriptions of this procedure see references to Ken Macrorie and John Bennett in the bibliography.)

After the first lesson, which introduces the theme, the next two lessons are designed to teach the basic concept of the speaking voice; subsequent lessons are designed to give students practice in using the speaking voice in a variety of situations related to the theme.

The unit is introduced by a sound-slide set from the Center for the Humanities entitled *Man's Search for Identity*. If the set is not available, the short excerpts from the literary works used in the set may be utilized by the teacher in some other manner. In-depth study of each work on the tape is not necessary, although teachers may want to go into a more detailed study of any of the works. Each excerpt has been carefully chosen to trigger class discussion of the theme, and may stimulate students to do further reading.

General Objectives

The student:

1 knows the elements of the speaking voice;
2 uses the speaking voice in a variety of ways;

3 understands that the search for self is a lifelong one;
4 examines and clarifies his or her own values and goals;
5 improves reading, writing, viewing, and oral communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in discussion of the identity quest;
2 written assignment on audience analysis and follow-up participation in cross-teaching;
3 journal entries (this assignment is designed to give students experience with one kind of speaking voice—ourselves; subsequent assignments utilize alternative speaking voices);
4 participation in discussion and formulation of a group definition of masque;
5 written composition based on family relationships, followed by participation in cross-teaching;
6 discussion of a newspaper article on a current topic relevant to schools and composition of a letter related to that topic; participation in cross-teaching;
7 autobiographical statement suitable for application forms; participation in cross-teaching;
8 consumer letter; participation in cross-teaching;
9 participation in the Fallout Shelter game;
10 original composition involving a medium other than words on paper.

Materials

Projector

Slide series: *Man's Search for Identity*. White Plains, N.Y.: Center for the Humanities, 1972. Two-part program includes 160 color slides, 2 tape cassettes, 2 LP records, and a 40 pp. teacher's guide. Excerpts from the selections used on the tape are included in the daily lesson plans which follow.

Contemporary newspaper articles, letters, and speeches appropriate to the level of the students

Antony's funeral oration from *Julius Caesar*

Peanuts comic strip (see Attachments)

Richard Wright, "Almos' a Man"

The Fallout Shelter Game (see Attachments)

Walter Van Tilburg Clark, "The Portable Phonograph" (optional)

Materials for a speech collage

John Lennon, "A Day in the Life" (see Attachments)

E. E. Cummings, "pity this busy monster, manunkind," *Complete Poems 1913-1962*. New York: Harcourt Brace Jovanovich, Inc.

C. Day Lewis, "Newsreel" (see Attachments)

Robert Graves, "The Legs," *Collected Poems*. New York: Doubleday & Co., 1961.

Daily Lesson Plans and Activities

Lesson One—Introduction to the Unit

1 Show the students the sound-slide set *Man's Search for Identity* which relates works of art to literature dealing with the quest for identity (*Diary of Anne Frank, Catcher in the Rye, A Doll's House, Lord of the Flies, Huckleberry Finn, Black Boy, Invisible Man, and others*). The series makes the point that the quest for identity is a lifelong one and that we have identities both as individuals and as members of groups. After viewing the complete set, focus on the section relating to Ralph Ellison's *Invisible Man*, and in particular to these passages from the prologue and the epilogue.

I am an invisible man. No, I am not a spook like those who

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

2 Discussion questions:
   a What does Ellison mean by "invisible"?
   b What makes a person feel invisible?
   c Are you sometimes invisible as a member of a group? Examples?
   d Are there times when you would prefer to remain invisible?
   e Are there times when you would like to be visible, to be seen by the "inner eyes" of others? Are there times when this is essential?

   Point out that writing can help you be visible, or understood, both by yourself and by others (refer to epilogue). The circle of "others" is one which widens from friends and family to school and community, to the world of work and business, and to society at large. People need to be able to make their private selves public, or their invisible selves visible, to this expanding circle for both personal and practical reasons. In this unit we will experiment with the use of the "speaking voice" to communicate with people in this widening circle.

Lesson Two—The Concept of Masque or Role

1 The masque refers to the identity of the writer or the role he is assuming. We choose a masque or a role when we write, and we change our masques according to our audience and our subject matter. Some of the types of masques we may assume are: the authority or expert masque, the naive masque, the informal masque, the querulous masque, the anecdotal masque, and the "plain folks" masque. The concept of masque should be taught inductively by reading examples of various types of masques for analysis. For example:
   a a letter to the editor from an outraged citizen,

*Copyright © 1952. *The Invisible Man* by Ralph Ellison. Random House, Inc., New York. Reprinted with permission.

b a political speech by George Wallace,
c a commencement address,
d a letter to Ann Lande's,
e Antony's funeral oration from *Julius Caesar*.

2 As they read samples such as those above, students analyze them as to word choice, syntax and nonverbal cues (italics for emphasis, dashes, capitals, exclamation points, etc.) which indicate masque. Through this analysis students should formulate in writing, as a group, their own definition of masque or role.

Lesson Three—The Concept of Audience and Attitude

1 Our masque or role is chosen primarily on the basis of our audience. Audience analysis is a common, everyday, pragmatic survival technique, as the *Peanuts* comic strip used in this lesson suggests. Categories of audiences include: individual or group; peers, elders, or younger people; subordinates or superiors; inflamed, indifferent, friendly, or hostile groups; informal or formal groups.

Attitude may be defined as the writer's treatment of the subject. It cannot be separated from the masque or the audience, but for purposes of analysis several questions should be considered: How much does the writer know about the subject? How much does the audience know? Where should the emphasis be? What is the nature of the writer's knowledge? Is it first-hand? from "working with the masters"? from reading? from the "evangelical experience"? How much does the writer or speaker want to reveal to the audience? Using the *Peanuts* comic strip, introduce the concept of audience.

a Who is this writer's audience?
b How does his audience affect what he says?
c Note the words and phrases he uses in his composition. How did he learn that they would "sell"?
d What might the writer have said about the subject had he been writing to a different audience, for instance a friend?

Assignment. Assume you are a member of ———'s English class. He or she has accused you of cheating on a semester exam and has given you an F. You have tried to talk about it, but he or she refuses to discuss it. Consider your situation carefully and express your reaction to one of the following audiences:

a your parents,
b your best friend,
c another member of this class,
d the principal of the school,
e the superintendent of schools.

Do not use nouns of address in your composition or tell anyone in the class who your audience is.

Follow-up Activity. These compositions will be read in class and students will attempt to guess who the audience is. Compositions will be analyzed, stressing the relationship of masque, audience and attitude. This relationship will be stressed in subsequent writing assignments, especially in the crossteaching procedures.

Lesson Four—Using the Speaking Voice with Ourselves

1 Elicit from the class responses to the question: Who are the people we need to address in composition (oral and written)? For what purposes, or in what situations, do we need to write? Responses will be varied but should fall in these categories:
   a ourselves,
   b family and friends,
   c school and community,
   d world of work and business,
   e world-at-large.
2 Beginning with the first category, speaking to ourselves, have the class discuss why people write journals or diaries and review excerpts from *The Diary of Anne Frank* from the sound-slide set.
3 Have students do twenty minutes of "free writing" in class, as a beginning for a journal. Tell them to write anything that comes into their heads. At later points in the unit, suggestions will be made for topics for the journal, but the subject matter and style will be left up to the individual student. Journals will not be read by fellow students unless a student wants to offer something from his or her journal for reaction by the group.

Lesson Five—Using the Speaking Voice with Family and Friends

1 Discuss with the class the difficulties of communicating with those closest to us—our family and friends. Refer to the excerpt from Henrik Ibsen's *A Doll's House* from the sound-slide set.
2 Have the students read "Almos a Man" by Richard Wright and discuss it using the following questions as a guide:
   a Why did Dave run away?
   b Why couldn't he explain to his parents how he felt?
   c Did he have anyone else he could talk to?
   d Suppose that he had written his parents a letter after he ran away?
   e What do you think he would have said about the reasons for his actions?

Assignment. Write to a member of your family or a close friend expressing your feelings on an issue of importance to you about which you have different opinions or about which you have had conflict. Try to make your position or your feelings perfectly clear to that person.

Follow-up activity. Cross-teaching, unless the writing is of too personal a nature.

Suggested topic for journal this week: family relationships.

Lesson Six—Using the Speaking Voice with School and Community

1 Have the class discuss the purposes of communication in our schools and in our communities. Writing can be a way of expressing our feelings and of effecting change. Read an article from a local newspaper on a topic relevant to the school and the community, for example: banning high school football games because of disruptive incidents. Students will discuss reasons for the existence of the situation and possible solutions.

Assignment. Your school has chosen you to be on a committee to discuss what can be done to solve the problem of ———. Your committee has come up with a solution. They have chosen you to write to the city commission/mayor and explain the views of the group. Other assignments for this voice could

include writing to the principal on a current topic, writing a news program about events of the school week, or writing an editorial on a school-related topic.

Follow-up Activity. Cross-teaching, with emphasis on the relationship of masque, audience, and attitude.

Suggested topic for journal this week: "Telling Facts" or "Fabulous Realities" about your school (read examples of "telling facts" and "fabulous realities" from Ken Macrorie's *Telling Writing*).

Lesson Seven—Using the Speaking Voice with the World of Work and Business

1 Review some of the practical uses of writing which were elicited from students in Lesson Four—letters of application, etc. Focus on the importance of making our private selves public in the practical matter of getting a job or getting into college. We need to analyze our audience carefully and "sell ourselves" in a special way.

2 Students will read job application forms and college, junior college, and trade school applications forms which the teacher has collected or which the students have written for (the latter is preferable). All of the application forms will have a question which asks the applicant to give some autobiographical data and express reasons for wanting to go to the school or the reasons he or she is qualified for the job.

Assignment. Write an autobiographical statement which would be suitable for this kind of form.

Follow-up Activity. Cross-teaching, with students making suggestions for revision. Students should be allowed to keep these papers for actual use or for models.

Lesson Eight—The World of Work and Business (continued)

1 Introduce the topic of consumers' need to express themselves in writing by asking for examples of instances in which the students as consumers have had problems with a product or a service. Discuss alternative actions in this situation.

Assignment. Assume the role of a consumer in one of the following situations, or another of your own choosing, possibly based on your own experience, and write an appropriate letter to:

a Your postmaster, complaining because the postman has delivered a letter from your girlfriend or boyfriend to a house down the street three times. You have complained to the postman but have gotten no results.

b The President's Committee on Consumer Affairs, after being billed for 400 cans of chicken soup which you never ordered. You have written the soup company, but they keep sending you a bill.

c The president of a motorcycle manufacturing corporation. You have purchased a brand new motorcycle which has turned out to be a lemon. You have taken it back to the dealer who refuses to fix it without charge or to give you a new one. Tell the president exactly what is wrong with the machine and what you expect to be done about it.

d The president of a record club, which has gotten your account in a terrible mess. They have billed you for records which you have never received, and have not given you credit for the payments you have made. They have been writing you threatening letters (computerized). Present all your

facts and figures clearly. Include copies of receipts or cancelled checks, but not the originals.

Follow-up Activity. Cross-teaching, with groups mixed (students will get to hear and react to another kind of letter besides their own).

Lesson Nine—Using the Speaking Voice with the World-at-Large

1 Introduce the concept of speaking to the world-at-large as follows. Moving from the inner circle of self, family, and friends to the circle of school and community to the world of work and business, we come now to a larger circle, that of society, or the world-at-large. People write letters to the editor of a newspaper, which assures a wide audience, especially if the paper has a wide circulation. We could write articles for magazines, or pay for TV time to make a statement about which we feel strongly and for which we wish to have a wide audience. Since we may not be able to do any of these things right now (except a letter to the editor), we will write to the class as a microcosm of the world-at-large about some things which we have strong feelings about because they are important for the future of our world—they concern us and our relationship to the human race.

2 Introduce the Fallout Shelter Game. Divide the class into groups of six. Have them discuss the possibilities provided and vote on the six people who will be allowed to go. After each group has finished voting, tally the results to get the decision of the whole class. Discuss the implications of the decision. What do they tell us about our values? Do the values of the individual conflict with those of society?

Assignment. Assume the role of one of the ten people in the Fallout Shelter Game and compose for the class (the microcosm) a statement as to why you should be allowed to go—what you could contribute to a new society, etc. You may make up any details about your life you care to. This assignment may be either written or done orally in a role-playing situation.

Alternate activity and assignment. Read "The Portable Phonograph" by Walter Van Tilburg Clark and discuss the significance of the books and records in the story. Assume you are in the situation described in the story. You may take no more than five books and five records with you, along with your portable phonograph. Write a composition, addressed to your classmates as representatives of society, telling which books and records you would take and why.

Follow-up activity. Cross-teaching, focusing on the difference in writing to a wide audience and a narrow one.

Suggested topic for journals: personal values in relation to those of society.

Lesson Ten—Concluding Activity

1 Review the theme of the whole unit—making the private self public, or the invisible self visible, through composing to a widening circle. Review other ways of composing statements, for example through painting and sculpture, as in that seen in *Man's Search for Identity* and through music.

2 Listen to an example of a speech collage which combines excerpts from the lyric "A Day in the Life" by John Lennon, "pity this busy monster, manunkind" by E. E. Cummings, "The Legs" by Robert Graves, and "Newsreel" by C. Day Lewis. Discuss what kind of statement this collage makes in terms of masque, audience, and attitude. (Note: The teacher may wish to use the Bea-

tles recording of "A Day in the Life" as background for the collage. It appears on *Sgt. Pepper's Lonely Hearts Club Band* (Capitol Records, S-MAS 2653).

Assignment. Make a statement about yourself to the class as a microcosm of the world-at-large through the medium of a speech collage, a visual collage, a painting, or any other type of original composition that does not involve putting words on paper. Remember to consider masque, audience, and attitude just as you did in composing on paper. You can make any kind of statement you want to, but it must be about yourself (it may include your relationship to society). You will be making your private self public, or your invisible self visible, through another type of composition.

Supplementary Reading List

Richard Bach, *Jonathan Livingston Seagull*
Stephen Crane, *The Red Badge of Courage*
F. Scott Fitzgerald, *This Side of Paradise*
William Golding, *Lord of the Flies*
Herman Hesse, *Siddhartha*
Henry James, *Portrait of a Lady*
James Joyce, *Portrait of the Artist as a Young Man*
John Knowles, *A Separate Peace*
Anne Moody, *Coming of Age in Mississippi*
J. D. Salinger, *The Catcher in the Rye*
Mark Twain, *Huckleberry Finn*

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Cooperating Teacher's Comments

When I read Mary Beth Culp's unit on "The Speaking Voice," it struck me as an ideal introduction to composition for my two classes of world literature, a senior honors course. I was aware that many had chosen the course hoping to escape the rigors of composition. Since I considered writing as an integral part of the course, my first goal was to "sell" the students on the idea that composition can be a useful and rewarding tool of communication and self-expression.

The sound-slide set *Man's Search for Identity* was used to introduce the unit. My first impression was that the series failed to interest the students. After the presentation, the class sat in uncharacteristic silence and seemed reluctant to be drawn into a discussion. But the next day in the discussion on "What Is Identity," they spontaneously began to pick up threads from the selections of literature read the day before. A curious thing about this material was its residual effect. All semester in student papers, references to ideas from *Man's Search for Identity* crept into student writing.

In contrast, the exercise on values (Lesson Nine) secured immediate involvement. In lively and sometimes impassioned group discussions, the students made their choices for the "survivors" of an imaginary atomic holocaust. It was

no problem to secure enthusiastic volunteers to role-play each person, who presented reasons to the class-jury why he or she should be selected to go into the fallout shelter. One thing the class discovered from the exercise was that choices based on individual preferences reflected one set of values, while choices based on the need for the survival of the human race often dictated a quite different set of values.

Before introducing the writing exercises, the students were given mimeographed selections demonstrating different attitudes and masques used by a variety of speakers to a variety of audiences (Lesson Two). The students experienced some difficulty with the masque concept, since to them this meant assuming an insincere attitude. Instead, the concept of the "role" of the speaker seemed to be more acceptable to the class.

The writing exercise the students enjoyed most was the one in which they wrote a letter describing their feelings about a teacher who had accused them of cheating on an exam (Lesson Two). Righteous indignation produced moving rhetoric. Since the students were not sure of their footing with me as their teacher, we used a hypothetical English teacher, Mrs. Stromboddel. This probably allowed the students to vent their feelings more freely than would have been the case if I had been the teacher named in the exercise.

The most useful activity from a practical standpoint was the "self-description" exercise (Lesson Seven). Because all the students taking the course expect to attend college, they were asked to write a résumé that could be used on a college application. These résumés, in most cases, required rewriting since they tended to be too general. After satisfactory revision, the papers were placed in the students' folders. As proof of the utility of the exercise, students actually did use their résumés when making application to college.

Since the unit was an addition to the work already planned for a jam-packed first quarter, not all the material was used. Nevertheless, because the students became so involved, the class spent three weeks on the activities—nearly twice the time I'd allotted for it. The "speaking voice" approach has my vote as a productive unit for a practical and innovative approach to student writing.

Helen F. Wood, Davidson High School, Mobile, Alabama

Attachments

Fallout Shelter Game

You are a member of a committee that will decide who will be allowed to enter a fallout shelter. You cannot go; you must choose six persons from the following ten possibilities. (This game has been adapted from Sidney Simon, et al., *Values Clarification: A Handbook of Practical Strategies for Teachers and Students.* New York: Hart Publishing Co., 1972).

1 A pregnant high school dropout of dubious IQ.
2 A twenty-eight-year-old ex-police officer who was thrown off the force for police brutality.
3 A thirty-seven-year-old doctor who has had a hysterectomy.
4 A rabbi who is seventy-five years old.
5 A thirty-one-year-old architect who is an ex-convict; he was convicted for selling narcotics.
6 A law student who is twenty-five years old. He is an Ivy League graduate but he's married and won't go without his wife. If you choose him, you are choosing two people.
7 The law student's wife; she is twenty-six years old and has a terminal disease which is believed to be hereditary. She won't go in the shelter without her husband.
8 A retired prostitute who is living on annuities and is thirty-seven years old.
9 A twenty-year-old political militant who is very angry and has no particular skills.

A Day in the Life

I read the news today oh boy

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John Lennon

From the *Beatles Illustrated Lyrics*. Reprinted with permission of the publisher Delacorte Press/Seymour Lawrence. Lyrics copyright © 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969.

Newsreel

Enter the dream-house, brothers and sisters, leaving

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

C. Day Lewis

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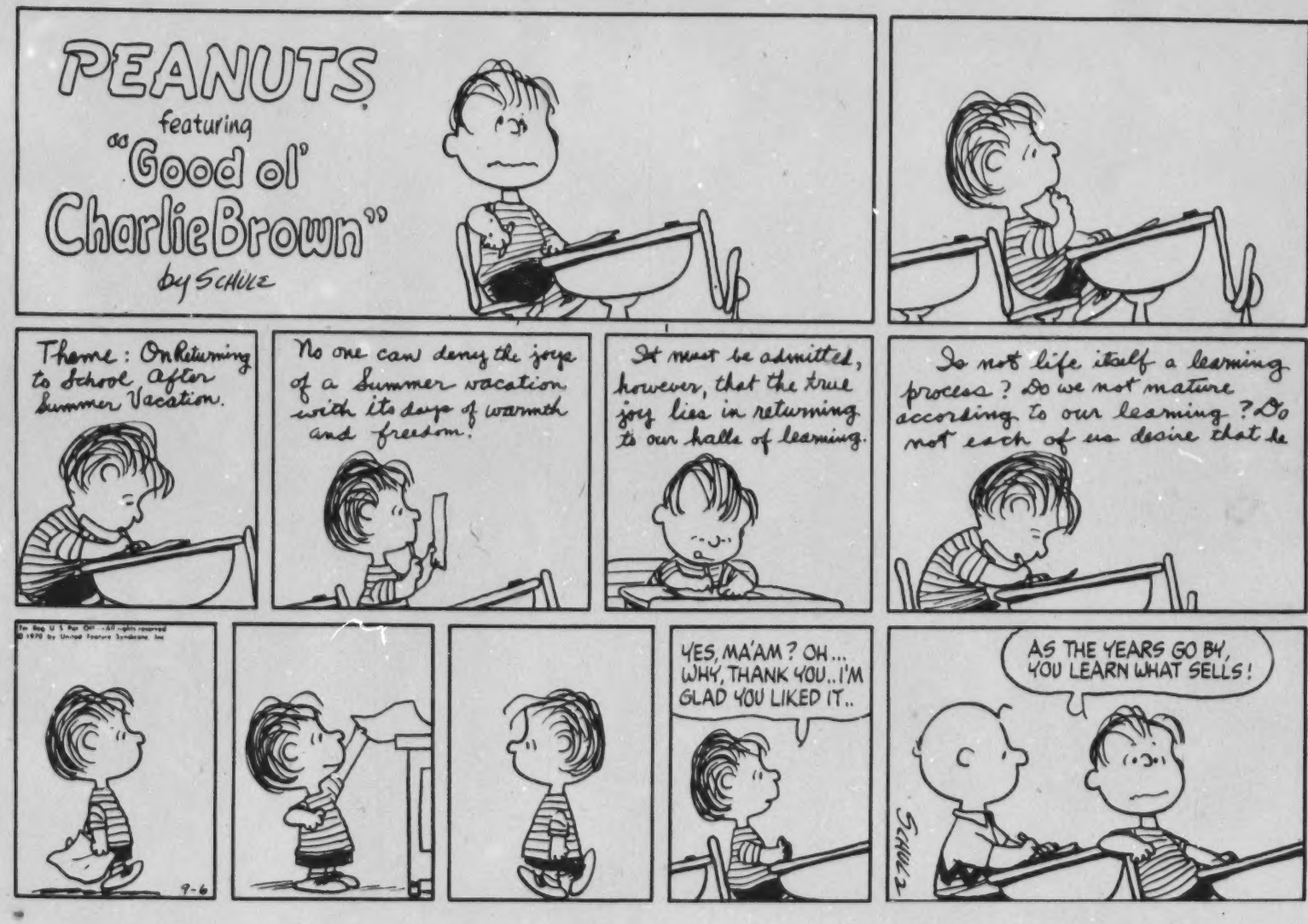
PEANUTS
featuring
"Good ol' CharlieBrown"
by SCHULZ
Theme: On Returning to School after Summer Vacation.
No one can deny the joys of a Summer vacation with its days of warmth and freedom.
It must be admitted, however, that the true joy lies in returning to our halls of learning.
Is not life itself a learning process? Do we not mature according to our learning? Do not each of us desire that le
Tm Reg U S Pat Off --All rights reserved © 1970 by United Feature Syndicate, Inc
9-6
YES, MA'AM? OH... WHY, THANK YOU.. I'M GLAD YOU LIKED IT..
AS THE YEARS GO BY, YOU LEARN WHAT SELLS!
SCHULZ

I Think I Saw a Theme: An Introduction to Filmmaking

Unit Plan by Jane Everest

Jane Everest is currently teaching at McGill-Toolen High School in Mobile, Alabama; her responsibilities include teaching courses in filmmaking and American studies. She began her career teaching kindergarten and has also taught at B. C. Rain High School in Mobile.

Teacher's Comments

Because filmmaking classes are a lot of fun for both students and teacher, it is all too easy to get carried away by sheer enjoyment and begin thinking of film as merely entertainment. To avoid the idea of "fun for fun's sake," I use the literary element of theme as the controlling idea in film as in fiction. The use of a thematic approach also helps students develop an understanding of film as part of human language systems.

I want the students to become more aware of the symbolic nature of language and how all aspects of communication are just different symbols we use to convey meaning. I want them to understand that the visual language of film is an authentic sphere of language as valid as the more familiar oral and written forms. To convey the validity of film as language, I take the traditional literary element of theme, previously encountered by students in oral and written communication, and let them transfer thematic characteristics into visual terms via the use of kinestasis, a form of animation.

Kinestasis is a film technique which uses the single-frame operation of a movie camera to show still photographs, original pictures, magazine cut-outs, etc. The movement of the finished film results from the rhythm created as the different pictures flash by on the screen in a short space of time. By its very nature kinestasis is dependent upon theme. There is no plot, setting, or characterization in kinestasis, only a theme to provide continuity, interest, and purpose. By using the kinestatic technique, which depends entirely on a thematic approach, I can introduce the students to the single-frame operation of the super-8 movie camera and to filming in its most creative sense, where all technical aspects of the camera operation are expected to further enhance the theme.

Working in groups of four, the students choose a theme and then are responsible for producing a one-minute kinestatic film on that theme (sometimes it is interesting to assign a theme and use the different results for a discussion of "theme"). I remind the students to keep the theme uppermost in their minds; that every picture chosen should represent some aspect of their theme; that the rhythm and motion of the pictures flashing on the screen should exemplify their theme; and that all photographic techniques, special effects, and methods of transition should contribute to their thematic point.

The assignment appears easy and the students eagerly begin, expecting the planning stage to be a momentary interval before they get their hands on the camera and can shout, "Lights, camera, action." But it soon becomes apparent to them that putting a theme into visual terms is as difficult as learning to be conversant in a new language. In order to translate their theme into visual terms they must really understand what constitutes a theme, not merely recall a technical definition for a test. (Students are not allowed to use sound, but must convey their theme entirely through visual terms. Conveying a theme through sound is another and separate media assignment.) Once they become aware of the problems of depicting a theme, the students usually become discouraged. I try to watch each group so that the minute a group reaches this stage I can join them. Usually the discouragement is overcome by asking the students questions concerning the impressions they want their theme to leave with the viewer, making a few technical suggestions on how they might achieve some aspect of their theme. Curiously, they rarely want to use my suggestions; they only want the assurance that help is there if they need it. Once the students surmount their initial discouragement, they slow down their headlong rush to use the cameras and, carefully, minutely, and thoroughly begin to plan and time their filming schedule. The students seem to really become aware of the immense number of ways in which a thematic statement can be made.

In analyzing the finished products, I have not yet had a group that was completely satisfied with their films; all realized that they had barely touched upon the possible ways of implementing a theme.

I do not work under ideal conditions. I have too many students (twenty-seven) and too few cameras (four). I have too little money and too many co-workers who regard filmmaking as a foolish frill. Ideally, the number of students would be lower, the number of cameras would be higher, the amount of money, much more, and the number of fellow teachers counting your mistakes, fewer. However, in spite of all these problems, the method has been so successful with tenth, eleventh, and twelfth grade filmmaking classes that I have used variations of the lesson plan in conjunction with history classes—filming the mood and atmosphere of the Civil War—and with English classes—reproducing the theme of a short story. I have also used the format with first graders and other elementary grades. In working with the younger children, I like to use pictures drawn by the children themselves on a stated theme.

Undoubtedly, an important factor in the success of such an improbable situation is the fact that kinestasis is a very economical process.

1 No expensive materials are required—all pictures are usually free.
2 Since all animation is time-consuming, film is used at an extremely slow rate.
3 It is not necessary to own any cameras (I have filmed in situations where the students supplied all the needed cameras from home—all the teacher needed to supply was the film).
4 The minimum estimated cost would be two rolls of super-8 film (the cost of film and processing varies from city to city).

Overview

Humans are symbol-making animals, distinguished from the rest of the animal world by their intelligence and by their ability to use symbols to communicate thoughts. Once spoken and written language were regarded as the only authentic spheres of language, but today's technological developments have produced new methods of communication, and with them the realization that the visual language of film and other mass media is a different kind of language. Film is one of our most recent endeavors for finding a means to express our thoughts, but like the other systems of symbols, film shares with them the basic aim of communication.

To enable students to understand film as another kind of language, as another system of symbols to convey meaning, the literary idea of theme is especially helpful. In making the transition from the spoken/written language to visual language, the students expand their concepts of what a theme is and how it is presented.

The theme as the controlling idea is an excellent device to use with kinestasis, since this form of animation requires that students make every aspect of their films conform to a theme. To produce a successful film, the students must constantly strive for better ways to convey thematic ideas. Students must use film to convey meaning, and not merely as a means of entertainment.

General Objectives

The student:

1 knows how to operate a super-8mm camera in single frame;
2 understands the meaning and purpose of a theme;
3 applies thematic principles to kinestatic film;
4 creates and plans a kinestatic film;
5 evaluates the relevancy of material for the desired theme;

6 produces a kinestatic film based on a theme;
7 judges the value of the finished film by internal criteria (organization);
8 judges the value of the finished film by its relevance to the purpose of the theme;
9 increases visual literacy.

Evaluation

The general objectives of this unit may be evaluated by the following measures:
1 quality and originality of the story design and visual sequence;
2 refinement of the story sequence through use of timing, transitional material, and special effects;
3 production of a finished kinestatic film with a clearly discernible theme;
4 individual projects;
5 demonstration of skill in operating a super-8mm camera;
6 critiques of films produced by other groups which indicate that the student has an understanding of theme function, filming organization and techniques, and the composition of an acceptable kinestatic film.

Materials

Projector

Filmstrip of superior photographs such as *Come to Your Senses* or *Images of Man,* both published by Scholastic Magazines and Book Services, New York. There are many excellent filmstrips available, and most schools have one that would be acceptable. The only requirement is that the photographs "say" something. Or, the teacher may collect still photographs from magazines or other sources.

Sets of six photographs for use by groups of students in creating a visual sequence. Scholastic's Short Story Unit provides suitable photographs or the teacher may collect pictures from other sources. The six pictures used do not have to be related, but must provide a unifying thread. However, there must be numerous possibilities of plot line.

Student-made kinestatic films, or one or more of the following:

David Adams, *Home of the Brave.* Pyramid Films (Color, 3 min.)
Charles Braverman, *American Time Capsule.* Pyramid Films (Color, 3 min.)
———, *World of '68.* Pyramid Films (Color, 4½ min.)
Sylvia Dees, *Deep Blue World.* Pyramid Films (Color, 7 min.)
Dan McLaughlin, *Art* (formerly titled God Is Dog Spelled Backwards—Color, 3½ min.)

List and descriptions of transition methods

"Kinestasis Animation," an excerpt (see Attachments)

Materials for titling: construction paper or poster board, glue, scissors, rulers, stencils, felt markers, and cut-out or pressure adhesive alphabets

Filming equipment: cameras, lights, film, cable releases, etc.

T. J. Ross, *Film and the Liberal Arts.* New York: Holt, Rinehart and Winston, 1970

Daily Lesson Plans and Activities

Lesson One

1 Introduce the concept of theme. Direct questions to the students' oral and written language background.
   a What is a theme?
   b How does an author achieve a theme?
   c Is a theme the same in speech as it is in literature?

d Does a theme change when the medium of presentation changes?

Using the students' answers, try to arrive at a definition of theme as the controlling idea, the central purpose. At this point you are still using theme as an oral or written language device to convey meaning.

2 Show a photographic filmstrip. There are a number of filmstrips available using photographs by famous photographers (*Come to Your Senses, Images of Man*, etc.). At this point the filmstrip need not have an overall theme. You are concerned only with individual pictures. Discuss the pictures with the class.

a What is the photographer's intent and mood and attitude toward the subject of each photograph?

b Identify elements in each picture which contribute to the photographer's main intent.

c Are there any irrelevant factors in each photograph?

d Is the photographer's intent the same thing as an author's theme? Are they both controlling ideas? If not, why not?

I do not always use a filmstrip for this activity. Frequently I collect pictures which seem to "say" something to me and pass these out to the students. The students are asked to answer the above questions in writing. Another alternative activity is to let the students work in groups while using the still photographs, discussing the pictures and submitting one set of answers per group.

Lesson Two

1 Once the students have grasped the concept of a theme being essential in a still photograph, they are ready to explore theme in a visual sequence. A visual sequence is somewhat similar to a sentence in that it arranges visuals (utterances) into a coherent order whereby each unit derives added meaning from the context in which it is placed.

Divide the class into small groups. Give each group a set of six pictures. Each group is to arrange their pictures to tell a story and to share their finished story and picture arrangement with the class. Point out how the same picture could be used to tell many different stories and that each picture takes on added meaning depending on the context in which it is placed.

a Was the group's story discernible by looking at the visual sequence?

b Did their visual sequence have continuity in sequence of ideas?

c Is the theme or controlling idea obvious? Discoverable?

Assignment. Ask the students to create a visual sequence of 10-20 pictures that tells a story. Each picture in the sequence should be placed on a separate sheet of paper. Photographs for the visual sequence may be actual photographs taken by the student, snapshots, magazine pictures, etc. There should be *no* words on the visual sequence.

Lesson Three

1 Collect students' visual sequences. Have the class interpret each sequence without the aid of the person who prepared it.

a As each sequence is shown, have the class write what they think is the controlling idea of each sequence. Compare the intended statement or story with the class interpretation of the message. (The students may see that their communications are subject to varying interpretations and are really several messages at once.)

b Students whose visual sequences were widely divergent from their intended story should attempt to create a more carefully tailored sequence so that their communication becomes clearer.

2 *Alternatives.* Although I stop at this point, the programs developed by students can grow gradually more complex. Verbal and musical materials can be integrated with sequences to create programs on themes of greater length, substance, and sophistication. Sound-slide programs can easily be developed.

Lesson Four

1 Introduce kinestasis. Explain how kinestatic animation is done.
2 Show student-made or commercial kinestatic films.

Assignments. Since tempo and rhythm are strong factors in a kinestatic film, students need an assignment in learning tempo.

1 Ask students to time the shots in a commercially made theatrical, nontheatrical, or television film for one minute. Whenever the camera angle, camera-to-subject distance, or scene changes, the student should begin counting the number of seconds to the next change. (Saying "one thousand and one" requires approximately one second.) Few commercial film shots run longer than nine seconds. With the tempo of shots varying from one to nine seconds, the rhythm of the film lies in the recurrent patterns of various tempos. This is especially true in kinestasis, which is dependent on this rhythm for its motion. The filmmaker will accelerate or slow down the rhythm of a film depending upon the way he or she wants to affect audience response. Have students make a chart of 1-2 minutes of film illustrating the length of the shots.
2 Students who have completed good visual sequences (and others, upon completion) can translate those sequences into timed shots. Students should achieve interesting rhythms which support their themes. Sequences which use more exciting pictures should be divided into more numerous and shorter shots, whereas those which use sentimental, sad, or dreamy pictures may have fewer and longer shots.

Lesson Five

1 Collect completed assignments.
2 Introduce methods of transition by providing students with a list and description of each transition method.
3 Provide students with the technical requirements for a kinestatic film.
4 Put students in groups of four for making a kinestatic film. Groups are to decide on a theme for the film. (No more than four students should be chosen for a group; groups may be teacher-designated or chosen by students.)

Assignment. All students are to bring pictures pertaining to their chosen theme. They should have at least 100 pictures per group for a one-minute film, preferably color pictures. The pictures may be snapshots, original drawings, magazine cut-outs, etc.

Lessons Six, Seven, and Eight

1 As students will be working in groups, it is difficult to set a definite amount of time for the planning. First, the teacher must slow the process down and insist on adequate planning. Once the students begin to work in groups, some prodding may be necessary to get them to complete the planning.

2 Ask the students to choose pictures which will contribute to their theme. The pictures must also be arranged to give continuity and logical order to the theme.
3 Have the students make a chart indicating the amount of time each picture will be on the screen. Rhythm used must also enhance the theme.
4 Ask the students to plan a minimum of three different methods of transition which will contribute to the theme.
5 Students should also plan at least two different special effects or photographic techniques which will add interest to the film and be another statement of the theme.
6 Ask the students to plan the titles and credits in such a way that they are also repetitions of the thematic point.
7 From this point on the class becomes individualized. Each group will be at a different stage. Some groups will be ready to film much earlier than others. Keep the theme of each group in mind, offering suggestions, asking questions, checking to see what progress has been made. Students must be reminded that the theme is the controlling idea and that all plans must be made with the theme in mind, with each picture, technique, and transition a restatement of the theme.

Lessons Nine, Ten, and Eleven

1 The schedule must be flexible. Days allotted are estimates depending on the number of students and number of cameras. The plan was developed with a class of twenty-seven students and four cameras.
2 Not all students will be ready to film at the same time. Some groups will be planning, some groups preparing equipment, some groups filming, and those who have finished filming will go on to other projects. (See Individual Projects.)
3 Problems will occur during the filming. Both students and teacher need to remember Murphy's Law—if something can go wrong, it will. The teacher needs to be prepared with ideas, suggestions, or new techniques for the time when something cannot be used or will not work as planned. The teacher should keep up with the progress of each group during the planning time and have many ideas ready for emergencies.

Lesson Twelve

1 In terms of thematic development, many questions used with literature are valid questions in analyzing and evaluating the finished films.
   a What is the theme? Can viewers identify the theme without being told?
   b Which techniques were most effective in stating the theme?
   c Which techniques were least effective in stating the theme?
2 Did students achieve their goals?
   a Were transition methods in harmony with the theme?
   b Did all the pictures contribute to the thematic statement?
   c Was the rhythm used a further implementation of the theme?
   d Did all aspects of the filming enhance the theme?
3 Were the methods of achieving theme in film similar to the methods of achieving theme in literature or oral communication? If different, how different?
4 Are some types of themes easier to state in filmic language? In literature?

Supplementary Resource Materials

Anderson, Yvonne. *Make Your Own Animated Movies.* Yellow Ball Workshop Film Techniques. Boston: Little, Brown and Co., 1970.

———. *Teaching Film Animation to Children.* New York: Van Nostrand, Reinhold Company, 1970.

Basic Titling and Animation for Motion Pictures. Kodak Audiovisual Data Book S-21. Eastman Kodak Company, 1972.

Feyen, Sharon, ed. *Screen Experiences: An Approach to Film.* Dayton: Geo. A. Pflaum, 1969.

Hepworth, Cecil. *Animated Photograph: The ABC of the Cinematograph.* New York: Arno Press, 1970.

Levitan, Eli. *Animation Art in the Commercial Film.* New York: Reinhold Company, 1960.

———. *Animation Techniques and Commercial Film.* New York: Reinhold Company, 1962.

Marvel, Roger. *The Animated Film.* London: Sylvan Press, 1954.

Sohn, David. *Film: The Creative Eye.* Dayton: Geo. A. Pflaum, 1970.

Super 8 Filmmaker. Published bimonthly by PMS Publishing Co., New York (carries regular articles on animation).

Thomas, Bob. *The Art of Animation.* New York: Golden Press.

Trojanski, John, and Louis Rockwood. *Making It Move.* Dayton: Pflaum/Standard, 1973 (student's handbook and teacher's manual).

Individual Projects

The following projects must be done by all students. However the students may choose whether to do one or both during class time after finishing all preparations and while waiting to use the camera *or* to do one or both during study period.

1 Comparison of the development of themes in different media. The students choose one of the following projects.
   a Have the students contrast a theme as presented in a short story and as developed in a shooting script. Read "The Bride Comes to Yellow Sky" by Stephen Crane and James Agee's shooting script, "The Bride Comes to Yellow Sky," both in *Film and the Liberal Arts* by T. J. Ross. Use the questions at the end of the shooting script as a guide to analysis.
   b Have the students read a novel or play and compare the film based on it. This assignment will depend on films available either through TV, movie theaters, or school.
2 Splicing a theme. The purpose of this project is to introduce students to the art of splicing. Give students a box of old film. They must decide upon a theme and by using the old film splice a 30-60 second statement of a theme.

Attachment - Kinestasis Animation (p. 56) from Making It Move by John Trojanski and Louis Rockwood. Dayton, Ohio: Pflaum, 1973, removed due to copyright restrictions

Methods of Transition

Transition in film is used to convey the transition of the filmmaker's thoughts much as exclamation points, question marks, italics, and certain words do for the writer in the literary medium. The techniques of transition are the means that the director uses to insure the continuity of his plot and to take the audience from one shot to another.

1	Superimposition	One shot appears on top of another.
2	Fade In	Gradual emergence of a shot out of darkness.
3	Fade Out	A shot gradually disappears into darkness.
4	Fade In Fade Out	Combination of fade in, fade out.
5	Wipe	A line passes across the screen pushing off the first shot and revealing the second.
6	Dissolve	Gradual merging of the end of one shot into the beginning of another.
7	Cut	Joining the frame of different shots to one another. Most frequently used type of transition; one shot ends and another immediately begins.
8	Jump Cut	Shots are put together in such a way that there is little continuity; gives a feeling of strife, confusion or violent action.
9	Matching Action	Shots are put together in such a way that they give the impression of natural continuity. For example, if a man is shown crossing a room towards a door and the next shot shows him opening the door, the actions are matched and continuity is unbroken.
10	Flip Wipe	The ending scene appears to turn over on its vertical or horizontal axis, being replaced by the new scene.
11	Freeze Frame	A single frame is selected from the end of a shot and repeated for as long as needed.
12	Blur Pan Shot	A shot in which a stationary camera moves rapidly, horizontally across a scene.
13	Focus On Object	Focus in on an object (tree, cup, subject's eyes) so that the remainder of a scene is not seen. When the camera zooms out again the remainder of the scene has changed. (Young couple under a tree; camera zooms into tree. When camera zooms out again the couple is old.)
14	Iris	Shot appears to be gathered up into a circle which diminishes rapidly in size and then disappears, leaving a new shot in its place.

Kinestasic Film Report

1 State theme

2 Members of group

3 Rhythm schedule used

total seconds	time picture will be on screen	no. of frames to take with Super 8	no. of pictures needed

4 Why did you choose the particular rhythm you used? How did it help you state your theme?

5 Use at least three different types of transition. State types used.

6 Describe how each type of transition helped you state your theme?

7 Use at least one close-up and state purpose for using it.

8 What do you think was most effective in your finished film?

9 What did you think was least effective in your finished film?

10 If you were going to do your film over, what changes would you make?

11 What percentage of class identified your theme when title was not shown?

It's the Real Thing! (Isn't It?): Media and the Representation of Life

Unit Plan by Sue Connors, Julie Sweet and Kay Kimbrough

Sue Connors is a graduate of Loyola University in New Orleans, Louisiana. She teaches tenth grade English at an inner-city school in Mobile, Alabama.

Julie Sweet has taught French in Mobile public and parochial schools. She is a native of Mississippi and is presently studying at the Sorbonne in Paris.

Kay Kimbrough has taught French and English in private, parochial and public schools in Mobile, Alabama. She is currently a graduate student at the University of South Alabama. Her short stories have been published in *Worksheet* and the *Southern Literary Festival Magazine*.

Teacher's Comments

My interest in mass media stems from a resource unit which I helped to develop in a graduate course. In the unit Julie Sweet, Kay Kimbrough and I concentrated on the structure of media and its career opportunities. The following year when I was asked to teach a course in media, I was enthusiastic about it and delighted with the chance to finally put our resource unit into action. I realized, however, that this might also be a good opportunity to help my students take a look at the world presented to them through the media and form some values concerning it. This was the beginning of "It's the Real Thing! (Isn't It?)"; this unit proved to be the most successful part of the whole course on media.

The students were receptive to the idea of watching television for homework and listening to Carly Simon records in the classroom. I can assure you I had no trouble keeping their interest. The discussions were sometimes heated, but *always* dynamic. Some students felt that the mass media—weekly television shows in particular—were an insult to their intelligence and a gross misrepresentation of life; others felt a need for this type of escape and enjoyed losing themselves in often unrealistic situations. No matter what their viewpoint, all the students were enthusiastic. I observed that the slower students were no longer sitting back passively. Suddenly they were taking an active part in the class, even vying for the position of group leader.

After completing this unit, the students knew more about media, about themselves, and about each other. What's more, they even told me that they had never "learned so much and had such a good time doing it."

Sue Connors

Overview

This unit is designed to help students objectively analyze and critically evaluate views of life presented to them through the mass media. The media are becoming increasingly influential in molding the thoughts, behavior, and values of contemporary society. As Postman and Weingartner have noted: "When you plug something into a wall, someone is getting plugged into you. Which means you need new patterns of defense, perception, understanding, evaluation. You need a new kind of education." (*Teaching as a Subversive Activity* by Neil Postman and Charles Weingartner. New York: Delacorte Press, 1969.) Hopefully, a unit of this sort will help students develop these new patterns and consequently establish a basis for forming their own philosophies of life.

The unit may be used as an introduction to a more fully developed media course, as a part of a course based on human values, or as a short unit in itself. The central focus, the nature of reality, is a theme which has occupied humanity through the ages. Rather than approaching the problem through traditional literary-philosophical definitions of realism, idealism, romanticism, rationalism, etc., the students are encouraged to look at opposing views of life presented in the media. By comparing these views of life, students should question the nature of reality, the need for illusion, and their own views of reality.

General Objectives

The student:

1 gathers examples from the mass media and/or literature which present life realistically;
2 gathers examples from the mass media and/or literature which present life unrealistically;
3 understands the effects of presenting life at its most realistic level;
4 understands the possible dangers of presenting an unrealistically optimistic view of life;

5 recognizes the possible necessity of illusion and escapism in dealing with life;
6 defines reality in his or her own words;
7 improves reading, writing, viewing, and communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:
1 participation in discussions of realistic and unrealistic presentations of life in the mass media and literature;
2 original poems;
3 participation in group presentations based on *The Grapes of Wrath* and *The Waltons*;
4 participation in skits based on news events;
5 preparation and presentation of speech collages;
6 papers on weekly TV series;
7 discussions based on the necessity for illusion;
8 final papers on the students' own personal views of reality.

Materials

Projector
John Ford, *The Grapes of Wrath*. Films, Inc., 1144 Wilmette Ave., Wilmette, Ill.
Phonograph
Recordings:
The Carpenters, "We've Only Just Begun." On *Close to You* (AM Records SP427). Song written by Paul Williams and Roger Nichols.
Bob Dylan, "Eve of Destruction."
Bob Dylan, "The Times They Are A-Changing." On *Bob Dylan's Greatest Hits* (Columbia Records, PC 9463).
Ray Stevens, "Everything Is Beautiful." On *Ray Stevens' Greatest Hits* (Barnaby Records, BR 5004).
Carly Simon, "We Have No Secrets." On *No Secrets* (Elektra Records, EKS-75049). Lyrics on jacket.
Erich Segal, *Love Story*. New York: New American Library, Signet Books, 1970.
James Agee, "Sunday: Outskirts of Knoxville, Tennessee" from *The Collected Poems of James Agee*, ed. by Robert Fitzgerald, rev. ed. Boston: Houghton Mifflin Co., 1968.
Eugene Kennedy, "Sometimes It's Better to Have Your Mask On." From *The Pain of Being Human*. (see Attachments)
Tape recorder and blank tapes for making a speech collage

Daily Lesson Plans and Activities

Lesson One

1 Discuss the following proverbs and slogans placed around the room.
a There's no place like home.
b Love makes the world go round.
c Honesty is the best policy.
d The family who prays together, stays together.
e Life is just a bowl of cherries.
2 Discussion questions:
a What do these slogans and proverbs have in common? (optimistic, simplistic, life seen through rose-colored glasses)
b Is there any truth (realism) in them?
c Is there any danger in accepting these views without reservation? What?
d Are these quotations realistic from your personal experience? Would you qualify any of them?

Assignment. Ask students to compile a list of TV programs, books, movies, songs, etc. which present life unrealistically, or through rose-colored glasses.

Lesson Two

1 Discuss the previous night's assignment. Encourage students to contribute reasons for choosing particular shows, songs, etc. as unrealistic.
2 Discuss the following proverbs and slogans placed around the room.
   a God is dead.
   b Oh, what a tangled web we weave when first we practice to deceive.
   c Laugh and the world laughs with you; cry and you cry alone.
   d Life's but a walking shadow, a poor player
   That struts and frets his hour upon the stage
   And then is heard no more; it is a tale
   Told by an idiot, full of sound and fury
   Signifying nothing.
   e No man grows wise without he have his share of winters.
3 Discussion questions:
   a What do these slogans and proverbs have in common? (negative, pessimistic, life seen as complex and painful)
   b Is there any truth (realism) in them?
   c Is there any danger in accepting these views without reservation? What?
   d Are these quotations realistic from your personal experience? Would you qualify any of them?

Assignment. Ask students to compile a list of TV programs, movies, books, songs, etc. which present life realistically.

Lesson Three

1 Discuss the previous night's assignment. Encourage students to contribute reasons for choosing particular shows, songs, etc. as realistic.
2 Ask students to create a poem which captures both the inner reality and the outward appearance of their own lives. You may suggest that the student alternate lines as follows:
   I seem . . .
   But really I am . . .
3 Introduce the topic of the Great Depression.

Assignment. Ask students to research the events of the Depression. Suggest that they talk to their parents and grandparents to explore the lifestyles of people during this period.

Lesson Four

1 Discuss students' findings on the Depression.
2 Show the first half of the film, *The Grapes of Wrath.*

Assignment. Watch the TV program *The Waltons.*

Lesson Five

1 Finish showing *The Grapes of Wrath.*
2 Compare and contrast *The Grapes of Wrath* and *The Waltons* (plot, characterization, setting, family relationships, endings). What view of life is presented in each case? Is the distinction always clear-cut?
3 Divide the class into groups of five. Each group is to create a skit depicting a different ending which presents the opposite view of life from that predominant in either *The Grapes of Wrath* or *The Waltons.* The group is then to perform its conclusion for the rest of the class.

Lesson Six

1 Student presentations of skits. Discuss the conclusions in terms of the realistic or unrealistic views of life they portrayed.

Lesson Seven

1 Arrange a field trip to a local TV station where the students can view the taping of the evening newscast. Leave time afterwards for students to question newsmen as to the amount of fact and the amount of opinion present in their reporting.
2 Discussion questions:
   a Is opinion a necessary part of reality?
   b Is total objectivity possible? Point out that emphasis, selectivity, and tone of voice affect the listener's reaction to a news story.
3 Have a group of students present a simple skit of some event that might be reported in the news (bank robbery, school board meeting, town council meeting, etc.). Ask the students to write a brief account of the event for a newscast. Have them meet in groups and compare the results.
4 Discussion questions:
   a Is reality completely subjective, a product of the individual's viewpoint?
   b Is reality completely objective, a product of events?
   c Is reality always a mixture?

Lessons Eight and Nine

1 Play Bob Dylan's songs "Eve of Destruction" and "The Times They Are A-Changing." Discuss Dylan's view of life as portrayed in the songs. Discuss how the songs affect *our* view of life.
2 Play Ray Stevens' song "Everything Is Beautiful" and The Carpenters' "We've Only Just Begun." Discuss the views of life portrayed in these songs. Discuss how the songs affect *our* view of life.

Assignment. Ask students to work individually or in groups of no more than three. Have them prepare a speech collage on tape, consisting of songs, lines of poetry, advertising slogans, headlines, etc. which present one view of life (or perhaps conflicting views of life, for irony). This assignment is due for Lesson Eleven.

Lesson Ten

1 Discuss the age-old cliché "and they lived happily ever after."
   a Do most marriages fit this pattern?
   b Would you like for your marriage to fit this pattern?
   c Is this a realistic view of marriage?
   d Do you foresee any complications for couples who enter marriage with a solid belief in this concept?
2 Discuss the book *Love Story* in view of the previous discussion. Have the students discuss a definition of "sentimentality."
3 Introduce James Agee's poem, "Sunday: Outskirts of Knoxville, Tennessee" and discuss the poem in contrast to *Love Story*.

Assignment. Ask students to choose a weekly TV program which presents life realistically or unrealistically. Have them write a paper which categorizes the program as such and which supports their position. They should also include in the paper the possible effects of programs on viewers.

Lesson Eleven

1 Student presentations of speech collages assigned in Lesson Eight, followed by questions and discussion.

Lesson Twelve

1 Play Carly Simon's song "We Have No Secrets." The students should explore the idea that although there are times we search for the truth, we may actually be better off emotionally and psychologically if we do not find it. Do we really want to hear the truth every time we ask for it? Do we need illusions?
2 Have the students read and discuss "Sometimes It's Better to Leave Your Mask On" from Eugene Kennedy's *The Pain of Being Human*.
   a Do you feel that it is always better to tell the truth no matter what the situation?
   b Would you tell the truth even if you knew it would hurt someone?
   c Do situations ever occur when it is wiser to hide the truth or "color" the story?
   d Is it always good to let everybody know what you really feel about them and about everything else?
   e Are there times when it is better to keep your mask on?
   f Are there times when we should respect others enough to let them keep theirs on too?

Lesson Thirteen

1 Have a local clergyman and a psychology professor or psychiatrist come to class and debate the statement, "Are people strong enough to handle the truth?" Allow time for students to ask questions.
2 Have students write a paper in which they define their own personal view of reality.

Supplementary Reading

Lewis Carroll, *Through the Looking-Glass*
Joseph Conrad, *Lord Jim*
Edward A. Robinson, "Richard Cory" and "Miniver Cheevy"
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
James Thurber, "The Secret Life of Walter Mitty"
Dale Wasserman and Joe Darion, *Man of La Mancha*
Tennessee Williams, *The Glass Menagerie*

Attachment - Sometimes It's Better To Leave Your Mask On.... (p. 66)
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Death: A Lively Experience

Unit Plan by Sylvia Spann

Teacher's Comments

The first time I taught the unit on death my students seemed surprised when I told them the theme of our next study. They were eleventh graders and mortality seemed such a remote personal possibility that they failed to see a need for considering the topic.

As we became involved in the introductory activities, curiosity replaced the initial surprise. Then I recognized hostility. The hostility was just an undercurrent at first, but finally several students verbalized the fact. "Look," they said, "this whole thing is just plain depressing. We don't want to think about death or dying. We don't see any need to. Nobody has ever resolved anything about death except that it's certain. How can we?"

I replied by asking them to see me through the study and perhaps then they would be able to answer those questions themselves. My major objective in teaching the unit was to force my students to contemplate life by studying death. They began to get the idea, slowly.

We had been into the topic about a week when a student remarked to me that she hadn't been able to get some of the ideas we'd been tossing around off her mind. "When I get home from school in the afternoons," she said, "I usually turn on the television and turn off my mind. But yesterday instead I got on my bike and went for a long ride. I was conscious of the trees, the flowers, sounds, scents that I'd never consciously noted previously. I thought, I'm alive! I'm so glad I'm alive! I've always taken being alive for granted before. I think I understand now why you're having us study death."

Setting the scene for a thematic unit can be excitingly effective. I tend to believe the flamboyant approach captures the attention of students and I'm well aware that teachers must compete with mass media for this attention. I don't think showmanship is degrading. I mention this philosophy because it is essential to the description of the atmosphere I produced in my classroom the day I introduced the thanatopsis unit. I am not including the description in the unit plan proper because it may be inappropriate for some schools, some students, some teachers.

I borrowed a coffin and an artificial coffin spray from a local funeral home and a small head stone from a monument company. I set these up at one end of my classroom, pulled the shades, turned off the lights, and placed candelabra holding burning candles around the room. As the students entered the room I played spirituals on a small hand organ. I continued to play for five minutes or so after everyone was seated. Everything was absolutely hushed except for the music. The effect was soberly comic. Since I tried to weave the serious and the humorous together in our musings on death, the setting I achieved was a proper point of departure.

Overview

In recent years death has become a subject of legitimate concern as an object of study in schools and colleges. Many factors have conspired to make this once unmentionable and forbidden topic not only worth delving into, but surprisingly rewarding in the most unexpected ways. One factor certainly was the long Vietnam War and the persistent shadow of death that hung over many American homes. And future shock itself—the growing acceleration in the rate at which change takes place—forces the recognition of mortality at ever younger stages of life. Also, young people who are not shielded from the harm of today's escapist routes (such as drugs, pills, and alcohol) ought not to be denied the life-affirming antidotes which a study of death can make possible.

Thus death and all its forms, life-denying behavior or symbols, deserve a place in the curriculum. The study of life-denial and human resources for life-

affirmation should be the basis for the new humanities. Upon this foundation, those of us in the communication arts can best deal with our respective disciplines, showing them as what they essentially are: modes of transcending life-denial, modes of expressing life and its potential.

But beyond even this, the extraordinary fascination for death, which has emerged from the life-denying elements in today's world, can be an unexpected springboard for involving students in communication, the arts, and in the creative process itself.

Examining death and its meaning opens the door for a deep involvement in death's opposite—life—and, brings about a more profound realization of the nature and usefulness of the humanities, in the broadest sense, than normally takes place when less "risky" strategies are employed.

General Objectives

The student:

1 knows some customs and superstitions concerning death;
2 knows some technical aspects of burial preparation;
3 understands the psychology of death;
4 appreciates the treatment of death in literature;
5 begins to form a philosophy about his or her own mortality;
6 questions his or her ability to make his or her own life meaningful and purposeful;
7 begins to value life;
8 improves reading, writing, and language skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in small group discussions, general class discussions, and a questioning session when the guest speaker comes (check lists or anecdotal records are recommended);
2 written assignments: epitaphs, eulogies, analyses of poems;
3 journal entries. (Note: This method of evaluation is particularly effective when a major objective is attitudinal change or a reshaping of values. In this case I hoped that my students would begin to value life. Since they were already keeping journals for me I could easily see in their daily entries that our discussion about death was causing them to look at life in different ways.)

Materials

Posters of quotations and comments on death
Students' question on death (see Attachments)
R. Brasch, *How Did It Begin?* New York: Pocket Books
Earle Tempel, *Tombstone Humor.* New York: Pocket Books
Edgar Lee Masters, *Spoon River Anthology*
Eulogies to be read to the class (for example: Robert Kennedy's eulogy for John F. Kennedy, Mark Antony's eulogy from *Julius Caesar*)
Edward Albee, *The Sandbox*
John Donne, "Death Be Not Proud" (see Attachments)
Dylan Thomas, "Do Not Go Gentle into That Good Night" (see Attachments)
Phonograph
Paul Simon and Art Garfunkel, *Bookends* (Columbia Records, KCS 9529) Lyrics are on jacket.
Roberta Flack exercise (see Attachments)
Roberta Flack, "Bridge over Troubled Waters." On Quiet Fire (Atlantic SD 1594).

Daily Lesson Plans and Activities

Lesson One

1 Either write on the board or make posters of quotations and/or comments on death. For contrast try to find some posters and/or quotations that are life-affirming. Here are some quotations I used.

> Death is sometimes a punishment, often a gift; to many, it has been a favor.
> **Seneca**
>
> Death is a black camel which kneels at the gates of all . . .
> **Abd-el-kadu**
>
> Death: kind nature's signal of retreat.
> **Samuel Johnson**
>
> Death, however, is a spongy wall, is a sticky river, is nothing at all . . .
> **Edna St. Vincent Millay**
>
> Death reaches out to everyone. It touches the trees and flowers, the babe and the mother. It is a force known to all but understood by no one. Death knows no boundaries. It has no stop signs. Death, in its solemnity, will reach out its feather-like hands and come to you.
> **A high school student**
>
> Today is the first day of the rest of your life.
> **Thomas Wolfe**

Have these up when the students enter the room. Don't remark on them or call attention to them.

2 Divide the students into groups of four, five, or six, depending on class size. Give out copies of the questions on death. Allow one-half of the period for small group discussion of the questions and one-half for discussion by the entire class.

Lesson Two

1 Discuss the origins of American customs surrounding death as in *How Did It Begin?*
2 Ask students to contribute their family customs and their religious rituals and philosophies concerning death.
3 Discuss our superstitions concerning the subject.
4 Tell the students you have arranged for a local mortician to visit your class during Lesson Four. Ask each student to compose five questions dealing with the psychological and technical aspects of death and dying to ask the mortician. Ask that the questions be brought to class the next day to be checked.

Lesson Three

1 Quickly check to see if students have prepared pertinent questions for the speaker.
2 Read aloud and discuss selected poems from Edgar Lee Masters' *Spoon River Anthology.*
3 Discuss selected epitaphs from *Tombstone Humor.*

Assignment. Have students write their own epitaphs. Stress the fact that the epitaph should contain one or two acts or characteristics the individual would like to be remembered for.

Lesson Four

1 Speaker. A good format to follow anytime a guest lecturer speaks is to allow around fifteen minutes for some introductory remarks and then devote the remainder of the period to questions and answers. The funeral homes in my city welcome student groups and provide informative tours. A field trip to a local funeral home could be substituted for the day given to the guest lecturer.

Lesson Five

1 Have the students read their epitaphs to the class.
2 Read one or two eulogies to the class and discuss the purpose and content of the genre in general.

Assignment. Ask students to write three-minute eulogies about themselves, summing up their noblest, most memorable qualities. Announce that the eulogies will be delivered in class the following day.

Lesson Six

1 Redistribute the assigned eulogies so that everyone has someone else's. Have students deliver the eulogies without revealing the name of the author. Let the class guess who is being eulogized.

Lesson Seven

1 Have the class read Edward Albee's short play *The Sandbox.*
2 Assign roles for dramatic reading in class on the following day.
3 Tell the class to think about the symbolism of the play and to begin formulating some ideas about Albee's possible meanings.

Lesson Eight

1 Read the play aloud.
2 Discuss the play.

Lesson Nine

1 Read aloud John Donne's poem "Death Be Not Proud" and Dylan Thomas' poem "Do Not Go Gentle into That Good Night."
2 Ask the students to discuss in writing the points of view of the two poets in the poems. Ask the following questions of the students and instruct them to answer them in the discussion.
   a Are there similarities in the points of view?
   b Differences?
   c In what way or ways do your attitudes toward death agree with their views?
   d Conflict with their views?

Assignment. Write a short paper describing your attitudes toward death and actions if you knew you had six months to live.

Lesson Ten

1 Play Simon and Garfunkel's album *Bookends.* Have students read the lyrics as they hear them being sung. No discussion is necessary. (Note: The lyrics from two selections from the album *Bookends* are included in the Attachments for the unit "Grow Old Along with Me.")
2 Do the Roberta Flack exercise. This is a very effective ending for a unit on death. For the greatest impact the exercise should take place the final ten

minutes of the class. Direct the students not to speak when the exercise is over. The song "Bridge over Troubled Waters" should still be playing as the students leave the room.

Suggested Related Activity

In an interesting article called "American Euphemisms for Dying, Death, and Burial," Louise Pound presents her extensive collection of expressions concerning death and dying. (Ms. Pound's article is anthologized in *Language*, edited by Virginia F. Clark, Paul A. Escholz, and Alfred F. Rosa and published by St. Martin's Press, New York, 1972.) Some examples of her six categories of expressions are:

1 sentimental and poetic expressions: "the lamp of life flickered out," "taken to paradise," and "gone to enduring sleep";
2 flippant and slang expressions: "kissed the dust," "turned up his toes," and "petered out";
3 terms from work and recreation: "stopped a bullet," "went to the last roundup," and "gave up the ship";
4 terms for hanging, lynching and electrocution: "burn," "ride Old Smokey," and "hold a necktie party";
5 miscellaneous euphemisms: the dead—"the remains," "the late lamented," and "food for worms"; the grave—"long home," "deep six," and "great divide";
6 predictions of death: "your number is up," "you are under sailing orders," and "tomorrow you'll be crowbait."

Begin by eliciting euphemisms the students are familiar with. From that point, concentrate on the possible origins of the expressions, then discuss the practice of talking about painful or taboo subjects in euphemistic terms.

Another direction which may be considered is the study of the euphemistic expression as metaphoric or figurative language. Pound even lists some personifications of death ("the Grim Reaper," "the pale horseman," etc.)

Recommended Supplementary Reading

Books

James Agee, *A Death in the Family*
Eliot Asinof, *Craig and Joan: Two Lives for Peace*
Gunnel Beckman, *Admission to the Feast*
John Gunther, *Death Be Not Proud: A Memoir*
David Hendin, *Death as a Fact of Life*
Elisabeth Kübler-Ross, *On Death and Dying*
John Langone, *Death Is a Noun*
M. J. Meaker, *Sudden Endings*
Jessica Mitford, *The American Way of Death*
Jeannie Morris, *Brian Piccolo: A Short Season*
Sylvia Plath, *The Bell Jar*
Erich Segal, *Love Story*
Wallace Stegner, *All the Little Live Things*
David Sudnow, *Passing On*
Evelyn Waugh, *The Loved One*
James A. Wechsler, *In a Darkness*
Eudora Welty, *The Optimist's Daughter*
Sidney Werkman, *Only a Little Time: A Memoir of My Wife*

Plays

Arthur Miller, *Death of a Salesman*
Thornton Wilder, *Our Town*

Poems

James Weldon Johnson, "Go Down Death"
Sylvia Plath, *Ariel*

Short Stories

August Derleth, "The Telescope"
Tillie Olsen, "Tell Me a Riddle"
Katherine Anne Porter, "The Jilting of Granny Weatherall"

Attachments

Students' Questions About Death

These questions about death were compiled by Rosemary Kelley, Boston University School of Education.

1 I wonder what it would be like to be dead.
2 Is there an afterlife? Or have I just been conditioned?
3 I wonder when and how I'll die.
4 What is it like to be dead?
5 What is going to happen when I die?
6 What is it like to be dead?
7 What happens to a person's personality when they die? Does it completely disappear or does it go somewhere or what?
8 Is there life after death?
9 What is life after death?
10 What is death like—what happens?
11 What is death?
12 I wonder what will happen after I die.
13 What is it like after you die? Do you really feel nothing after you die?
14 What is heaven like?
15 Why do people die?
16 What is death?
17 Is there such a thing as reincarnation—any cases?
18 Why do people die?
19 Does your life really flash before your eyes when you're going to die? That might be good—I forget fast.
20 What happens to us after we die?
21 Are we destined to some specific fate or death or is it really accidental?

Death Be Not Proud

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so:
For those whom thou think'st thou dost overthrow
Die not, poor Death; not yet canst thou kill me.
From Rest and Sleep, which but thy picture be,
Much pleasure, then from thee much more must flow;
And soonest our best men with thee do go—
Rest of their bones and souls' delivery!
Thou'rt slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well
And better than thy stroke. Why swell'st thou then?
One short sleep past, we wake eternally,
And Death shall be no more: Death, thou shalt die!

John Donne

Do Not Go Gentle Into That Good Night

Do not go gentle into that good night,

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Dylan Thomas

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Roberta Flack Exercise

Everybody, be absolutely still.
Close your eyes.
Tell yourself you can never, never open them again.
Think of some things you will never look at anymore.
Think of some things you would give anything to see again.
But you can't, you can't.
Now everybody, very slowly open up your eyes.
No sounds.
Take a deep breath.
Feel what it means to really be here, alive.
Look into the face of the person next to you.
Feel what it means for both of you to be here now.
Smile into the face of this other person, and while you are smiling, think of all the hang-ups you can't get rid of—the ridiculous, petty grievances—the calamities you can't possibly climb on top of—
Realize now how little they really matter.
Take another deep breath; let it out; breathe; let it out; breathe; let it out.
Walk quietly around the room, making friends with everybody.
(Play "Bridge over Troubled Waters" as everyone moves around the room.)

Utopia: Dream or Reality?

Unit Plan by Barbara Wise, Eleanor Walker, and Mary Beth Culp

Barbara Wise has taught English and sociology at Williamson and Davidson High Schools in Mobile, Alabama; she is now a counselor at Williamson High School.

Eleanor Walker holds a degree in both sociology and English. She completed her student teaching in English at B. C. Rain High School in Mobile, Alabama.

Editor's Comments

The following unit is a result of the combined ideas of two of my former students, Barbara Wise and Eleanor Walker. The unit was planned for two quite different groups. Barbara taught the unit to a sociology class of eleventh and twelfth graders in an integrated urban school; Eleanor taught the unit to an eleventh grade English class in a predominantly white, semirural community school.

Although they emphasized different aspects of the unit, both teachers agreed that their major objective was to bring about attitudinal change on the part of the students. They wanted students to examine and clarify their beliefs concerning "the good life," to develop an appreciation for a variety of lifestyles, and to discover some of the problems involved in creating and maintaining a society which makes "the good life" possible for all.

Attitudinal change is of course difficult to measure. Student response to the unit varied in kind and in degree, depending to some extent on the students' background. I think that having students describe their concept of utopia at the beginning of the unit, before they had done any reading or discussion on the topic, and again at the end of the unit, illustrated to both the teachers and the students themselves the extent of their attitudinal change.

The one word which appeared most often in initial responses to the question "What is utopia?" was "freedom." Students wanted a society where "everybody is free," "you can do what you want to do," "you don't have to go to school," "there are no age limits on anything," etc. The same students, at the end of the unit, had recognized (some of them rather reluctantly) that society needs structure to protect the individual, that "freedom" is more complex than they had imagined. Responses at the end of the unit were more varied, as well as less superficial, than initial responses to the question.

An unexpected outcome of the unit was the students' interest in alternative educational systems. Although they they did not have time to pursue the subject in any depth, both teachers agreed that this would be a valuable spinoff from the unit.

Mary Beth Culp

Overview

> A map of the world that does not include Utopia is not worth glancing at.
>
> **Oscar Wilde**

What is utopia? A place? A system? A state of mind? A way of life? This question has intrigued men since the time of Plato. Historically, the idea of utopia has had two implications: a never-never land where life is perfect; and rational efforts to reshape the environment, social institutions, and even human nature to enrich the quality of life.

Sir Thomas More was aware of both implications when he coined the word. A quatrain in the original *Utopia* indicates that the word comes either from the Greek *outopia*—no place; or from *eutopia*—good place.

It is the latter implication of utopia about which students should be encouraged to reflect. Every utopia is a criticism of the society that produces it and an attempt to uncover and cultivate what is good in the society. It is this belief—that life has latent, unused potentialities which should be cultivated—that makes the study of utopia significant in this age or any other.

Along with a need for understanding the potentialities of life, we have a need for achieving balance and wholeness in life, both in our personal lives and in the community. A study of utopia can help students examine the relationship

between individuals and society and the extent to which individuals are responsible for shaping their lives. A common antiutopian theme is the diminishment of human nature in utopia. Is such diminishment necessary in order to achieve utopia? Is conditioned virtue desirable? Examination of these questions should lead students to the conclusion that however noble our designs for utopia, we must realize that it is men and women who will live there.

Although it is pleasant to escape in dreams of a never-never land, we must think of utopia in terms of the world we live in. As Lewis Mumford said: "My Utopia is actual life, here or anywhere, pushed to the limits of its ideal possibilities."

General Objectives

The student:

1 examines selected literary utopias as to their basic premises;
2 examines selected contemporary and historical utopias as to their basic premises;
3 clarifies his or her own beliefs concerning "the good life";
4 develops an awareness of the problems involved in creating a society which makes possible "the good life" for all;
5 develops an appreciation for a variety of lifestyles;
6 improves reading, writing, and oral communication skills;
7 develops research skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 an initial paper on "What Is Utopia?" and a discussion of students' ideas of "the best of all possible worlds";
2 participation in a group discussion of *Lord of the Flies* following a discussion guide;
3 participation in discussions of periodical articles on modern attempts to form utopian societies or to develop alternative lifestyles;
4 written and/or oral reports on individual projects;
5 participation in the development of a group presentation on rewriting the script of *Lord of the Flies* to incorporate the group's consensus of an ideal society in such a setting (this is accomplished by evaluating, comparing, and combining the basic premises of literary utopias, the basic premises of historical and contemporary utopias, an awareness of the problems involved in creating a utopian society, and an appreciation of a variety of lifestyles);
6 final written composition, entitled "Utopia Is . . .," focusing on individuals' response to the question and the extent to which individuals are responsible for the direction of their own lives and the well-being of others.

Materials

William Golding, *Lord of the Flies*

Periodical articles for common reading

"Kibbutz: A Commune That Works." *Business Week* (October 1969): 118-20.

Lanes, Selma G. "Communes: A Firsthand Report on a Controversial New Life Style" (see Attachments)

MacLeish, Archibald. "Rediscovering the Simple Life." *McCall's Magazine* (April 1972): 88, 124, 126.

Newnham, Blaine. "Wow, Let's Really Try to Win." *Sports Illustrated* (October 12, 1970): 50-54.

Upton, Charles W. "The Shaker Utopia" (see Attachments)

Phonograph
Dory Previn, *Mythical Kings and Iguanas* (Medi-Arts Records)
Group Discussion Guide for *Lord of the Flies* (see Attachments)
Books for small-group reading
- Edward Bellamy, *Looking Backward*
- James Hilton, *Lost Horizon*
- Aldous Huxley, *Brave New World*
- George Orwell, *Animal Farm*
- George Orwell, *Nineteen Eighty-Four*
- B. F. Skinner, *Walden II*

Daily Lesson Plans and Activities

Lesson One

1 Students will be given most of the class period to write a paper describing their concepts of utopia. They have been asked to think about it for a couple of days and to be prepared to write the paper. This initial response should represent their own thoughts about a perfect society, or "the best of all possible worlds."

Lesson Two

1 Summarize students' ideas from the previous day's writing assignment. A class discussion should cover the following points: Is it possible to have a society such as the one you described? Can we remodel our society, or would we need to start from scratch? If you had an opportunity to create a new society, what would you do?
2 Assign the reading of *Lord of the Flies*, relating it to the above questions, pointing out that the young people in this novel have the opportunity to create a new society in a perfect setting.

Lessons Three through Seven

1 While students are reading *Lord of the Flies* outside of class, they will read in class magazine articles on contemporary attempts to form a utopian society or to maintain alternate lifestyles. The articles were chosen because they are short and easy to read. Other magazine articles which may be used for alternate reading are listed in Supplementary Reading. More or less time may be spent on the articles depending on the abilities and interests of the group. Discussion of the articles should focus on the following: What does each of the groups described have in common? How do they differ? What obstacles have they had to overcome in maintaining their way of life? How long have they lasted?
2 Play recordings of some songs dealing with the utopian quest, such as Dory Previn's *Mythical Kings and Iguanas*. Ask the students to bring in other recordings or play and sing themselves.

Lessons Eight and Nine

1 When all the students have finished *Lord of the Flies*, have them meet in groups to discuss what went wrong in this utopian setting, using the Group Discussion Guide. Have them report their findings or consensus on problem areas in creating an ideal society by listing these areas to keep in mind as they read utopian literature.
2 Assign one of the following, based on the students' reading ability and interest: *Walden II, Brave New World, Animal Farm, Nineteen Eighty-Four,*

Looking Backward, and *Lost Horizon*. As they read, they should look for solutions to problems encountered in *Lord of the Flies*.

Lessons Ten through Fourteen

1 Time will be provided for reading in class. Those students who finish quickly, or who choose to do their reading outside of class, may choose one of the following individual projects.
   a Investigate the historical utopias in America. Some of the better known communities were: Brook Farm, Oneida Community, New Harmony, Shaker Communities, Fourierist Communities, Mormon Communities.
   b Read one of the following accounts of an individual's search for "the simple life": *Walden* by Henry David Thoreau, *Cross Creek* by Marjorie Kinnan Rawlings, *Pilgrim at Tinker Creek* by Annie Dillard.
   c Research contemporary experiments in communal living, especially Twin Oaks, which was based on the *Walden II* model. The students may wish to write to communes for further information.
   d Engage in any other related activities of the students' choosing. (Utopian or alternative educational systems were chosen by many students. Herbert Kohl's *The Open Classroom* was popular.)

   A brief report about the individual project should be handed in at the end of the unit. The results of the project will be shared informally by the students in group discussions which follow.

Lessons Fifteen through Seventeen

1 Students will again meet in groups. (Groups should be organized to provide as much variety as possible in choice of novel and individual project. This will insure more input into the group discussions.) Their assignment will be to take the setting and situation of *Lord of the Flies* and rewrite the script to achieve a successful utopia. Again, the Discussion Guide will be helpful, but students should not feel bound by it. Students will probably come up with the following aspects of social structure to work out: government; family structure (girls will probably be introduced to the island); religion; procurement of food and shelter; education; recreation; the introduction of technology to the island.
2 Each group will choose a spokesman to report the group's consensus. Discussion should be lively, even heated, with individual students casting dissenting votes. This serves to point up the problem of the individual versus society.

Lesson Eighteen

1 Students will be given their original papers on "What Is Utopia?". Their final activity will be to write another paper on the topic "Utopia is . . .," focusing on their individual responses to the question and the extent to which individuals are responsible for the direction of their own lives and the well-being of others.

Supplementary Reading for the Student

Books

Isak Dinesen, *Out of Africa*
Annie Dillard, *Pilgrim at Tinker Creek*
Herbert Kohl, *The Open Classroom*
A. S. Neil, *Summerhill*
Vernon Parrington, *American Dreamers: A Study of American Utopias*

Marjorie Kinnan Rawlings, *Cross Creek*
Ron Roberts, *The New Communes: Coming Together in America*
Henry David Thoreau, *Walden*

Articles

Abrams, Carol, and Al Abrams. "Our Life on a Border Kibbutz." *National Geographic* (September 1970): 364-91
Allard, William. "The Hutterites: Plain People of the West." *National Geographic* (July 1970): 98-125
Bird, John. "The Amish: We Want to Be Left Alone." *Saturday Evening Post* (June 17, 1967): 28-36
"Group Living Catches On and Goes Middle Class." *U.S. News and World Report* (February 25, 1974): 38-43
Kanter, Rosabeth M. "Communes." *Psychology Today* (July 1970): 78
Kinkade, Kathleen. "Commune: A Walden II Experiment." *Psychology Today* (January 1973): 35
Martin, David. "Serene Twilight of the Shakers." *Look* (March 17, 1967): 58-70

Other Resources

The Last Whole Earth Catalog. Menlo Park, Cal. and New York: Portola Institute/Random House, 1971
Modern Utopian (quarterly periodical), P.O. Drawer A, Diamond Height Station, San Francisco, California 94131
Utopia, Inc., publishers of *Utopian Newsletter* (monthly), 213 Main Street, Annapolis, Maryland

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Gaumann, Gladys. "A Year of Utopias." *English Journal* (February 1972): 235.
Kateb, George. *Utopia and Its Enemies*. London: Free Press of Glencoe, 1973.
Lederer, Richard, and Paul H. Beattie. "*African Genesis* and *Lord of the Flies*: Two Studies of the Beastie Within." *English Journal* (December 1969): 1316.
Mumford, Lewis. *The Story of Utopias*. New York: Viking Press, 1962.
Parrington, Vernon. *American Dreams: A Study of American Utopias*. New York: Russell and Russell, 1964.
Roberts, Ron E. *The New Communes: Coming Together in America*. Englewood Cliffs, N.J.: Prentice Hall, 1971.

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Group Discussion Guide—*Lord of the Flies*

The young people in this story seem to be in an ideal setting for creating the kind of society they want. They have complete freedom. They are in a place with no adults, no laws, no schools, no pollution, no crime, no disease. They have an ideal climate and enough food for all. They are civilized people who should be able to live together in peace and harmony.

Why don't they? What goes wrong? As you attempt to answer this question, consider the following:

1 How do the boys decide to govern themselves? Does the system work?
2 How do they distribute the work? Is the system effective?
3 Do the boys have the equivalent of a family structure?
4 Does religion play a part in their lives?
5 Do they have a system of education?
6 Do they make any provision for recreational needs?
7 To what extent are the defects of human nature responsible for their failure? Is it possible to change human nature? Is it desirable?
8 Is human nature the major determiner of the way human beings act?
9 Do humans need a pecking order?
10 Do *all* the boys lose their humanity?
11 Is this a study in the failure of leadership or in the weakness of human nature?

From your discussion prepare a list of what you consider the major problems in creating and maintaining an ideal society. As you engage in the next series of activities, look for possible solutions to the problems you have identified. You will have an opportunity later to set up a model society which you believe would work in the setting of *Lord of the Flies*.

The Hero as 'Super' Man

Unit Plan by Betty Blanchard

Betty Blanchard is currently doing graduate work at the University of South Alabama and teaches at McGill-Toolen Catholic High School. Because of her strong interest in the teaching of language, she has been instrumental in developing an interdisciplinary language-development program at her school. She also works with a social studies team concerned with improving language skills.

Teacher's Comments

A wise principal once observed that the brighter students present a challenge to a teacher's academic prowess, but the slower students challenge a teacher's ingenuity. This unit on the hero attempts to approach the problems of teaching slow learners in a somewhat different fashion. Realizing the necessity for reinforcing basic skills while at the same time trying to help students become acquainted with "classical" literature, and through it to see common bonds among civilizations, was a challenging but enjoyable task.

The sections in the unit on *Beowulf* and *Alcestis* and the filmstrip on Hercules have all been taught with success within other contexts. In this new context where the unifying elements are much stronger, I feel that success is doubly insured. My choice of *The Six Million Dollar Man* was based on my own children's reaction to that TV series and the fact that there seems to be more than just a superficial relationship between its hero, Steve Austin, and the other heroes included in the unit.

Overview

This unit is designed for slower students and combines activities to strengthen reading, writing, listening, and speaking skills with a study of "classical" and contemporary material. The unit begins and ends with references to contemporary hero figures, and throughout the unit, an attempt is made to illustrate the common bond in the hero expectations of peoples of all historical ages.

There are many opportunities for expansion within the unit. The section on *Alcestis* could be used for an extensive study of play production and drama. The section on *Beowulf* could be adapted to include a subsection on the history of the English language.

The term "search party" is used to refer to the practice of having students work in pairs or threes to seek the answers to questions. Slower students seem to respond much better when they are allowed to collaborate, and they learn from each other in the collaborating process.

Asking students for a formal commitment when they intend to work on the options seems to help them develop a sense of responsibility, but it also helps the teacher in planning time allotments for a given day.

This unit has been conceived as the first in a quarter elective course entitled "The Face of the Hero." The other units, which have not been field tested, include a second unit which explores different kinds of heroes and a concluding unit on the antihero with an intensive examination of values.

General Objectives

The student:

1 recognizes common elements of hero perception in different civilizations;
2 extends reading, writing, viewing, and listening skills;
3 expands literary vocabulary and analytical skills;
4 explores his or her value system;
5 pursues related topics independently.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 Each written activity is given a number of "plus points" corresponding to the number of acceptable answers. For independent options, "plus points" may be assigned according to the quality of the report. The teacher may choose the scale depending on the weight given the independent work in the final grade.
2 A rating scale may also be used for participation in class activities such as oral readings, plays, etc. to arrive at a number of "plus points" to be added to the total.

3 A formal test of identification and short answers may be given, and the "plus points" gained on it added to the total accumulated during the unit's work. The final scale for the whole class would be determined by the distribution of total "plus points" accumulated.

Materials

Advance notice posters for the bulletin board
Definitions of fable, fairy tale, legend, myth, parable, tall tale (see Attachments)
Projector
Sound filmstrip: "The Twelve Labors of Hercules" from *Myths and Legends of Ancient Greece* (Guidance Associates, sub. of Harcourt Brace Jovanovich, Inc., Washington Avenue, Pleasantville, N.Y.)
Alcestis, Junior Great Books Version (adapted)
Description of a Greek theater, as described in *Compton's Pictured Encyclopedia,* 1967, "Theater," p. 154
"Beowulf" and "Edward" from *The Beginnings of English Literature* (Macmillan Pageant of Literature series)
Examples of news reports
Grendel, John Gardner (Ballatine Books 02876-7-095)
Videotaping equipment (optional)
Videotaped TV episode of "The Six Million Dollar Man." (Permission to videotape may be applied for from the ABC Network, 1330 Avenue of the Americas, New York; or, if videotaping is not possible, a homework viewing assignment should be made far in advance.)

Daily Lesson Plans and Activities

Preparation for the Unit

1 The week before the unit is scheduled to begin, start a new bulletin board, adding a new phrase each day. Substituting pictures for the key words will draw more attention.

First day: Faster than a speeding bullet
Second day: More powerful than a locomotive
Third day: Able to leap tall buildings in a single bound
Fourth day: It's a bird!
Fifth day: It's a plane!

The day the unit begins, these should have been taken down and replaced with IT'S SUPERMAN!

2 I find it helpful to list the optional assignments with commitment and due dates on the blackboard. This gives the student an overview of the number of options and the rate of the pacing. If possible, the list should be left on the board for the duration of the options. Slower students tend to lose handouts and to forget easily. I find that the constant display triggers better response.

Day One

1 Refer to the bulletin board and begin a discussion of the Superman image, using these questions:
   a What qualities does Superman possess? List these on the blackboard and later add them to the bulletin board to use as a yardstick against which to measure the other heroes being studied. As each hero is studied, his name should be added to the board.
   b What, if anything, does Superman represent? Why would the idea of a "super" man appeal to most people?

c How do you think the Superman stories got started? Would you classify these stories as
   1 fables,
   2 fairy tales,
   3 legends,
   4 myths,
   5 parables,
   6 tall tales?

Assignment for Day Two. Consult a dictionary and write definitions for the terms above. Your definitions should allow you to distinguish each term from the others.

Independent research option. Discover the ways in which the Superman concept is preserved in our society and present your findings in either oral or written form. Commitment due: Day Three. Assignment due: Day Seven.

a Ask other people, including those of other generations, about Superman.
   1 Are your parents familiar with Superman? How did they learn about him?
   2 Do your younger brothers and sisters (or neighbors) know about Superman? How did they find out?
   3 How did you learn about Superman?

b Now that you know some of the ways that the Superman image is preserved, explore further:
   1 Do Superman stories appear in magazines? If yes, what kinds? Give their titles.
   2 Are Superman stories told on TV or radio? If yes, describe the programs and give titles.
   3 Does the image of Superman appear outside the context of Superman stories? Is he used in advertisements? Is he used as the basis for the creation of other characters?

c What have you found out about how firmly established the Superman concept is in our society?

Day Two

1 Discuss the homework assignment with the class.
   a What meaning did you find for each word?
   b What do fables and parables have in common?
   c What do legends and myths have in common that is not found in the others?
   d Which of the terms is the least specific in meaning?
   e Would you change yesterday's classification of the Superman stories? For what reasons?

2 Students will view the sound filmstrip *The Twelve Labors of Hercules*. Before beginning, explain that he was a strong man greatly admired by the ancient Greeks and, by describing some of his accomplishments, show how prominently he figured in their mythology. Have students try to determine while watching the filmstrip whether the Greeks thought of him as all brawn and no brains. Ask them to notice the proportionate use of muscle and brains to complete each task.

3 Discuss the brawn-brains proportion with the class.

Independent research option. Read and summarize two myths from one of the

following sources. Commitment due: Day Four. Assignment due: Day Seven.

Olivia Coolidge, *Greek Myths* (Boston: Houghton Mifflin, 1949)
Edward W. Dolch, *Greek Stories* (Champaign, Ill.: Garrard Press, 1955)
Robert Graves, *Greek Gods and Heroes* (Garden City, N.Y.: Doubleday)
Edith Hamilton, *Mythology* (New York: Mentor Books, 1971)
W. H. D. Rouse, *Gods, Heroes and Men of Ancient Greece* (New York: Signet Books, 1971)

Day Three

1 Provide students with an introduction to Euripides' play *Alcestis*. Demonstrating that the story of Hercules is part of a large body of related stories will help show the breadth and far-reaching influence of mythology. The play *Alcestis* gives us a look at Hercules from a somewhat different angle. It concerns an incident that occurred when Hercules was on his way to get the man-eating mares of Diomedes.
2 Before beginning the play, read aloud a description of a Greek theater. As you read, have students draw the mental picture they see. After students have completed their drawings, display a large picture of a Greek theater and have students list the parts they included.
3 Explain the function of the chorus, that it was used to comment on and react to the characters, advising them, interpreting their actions, drawing the moral from the story. Have students notice how Hercules acted differently from what we usually expect of heroes.
4 Assign parts to be read orally the next day. Tell students to read their parts before coming to class.

Day Four

1 (Commitment forms are due.) Follow-up activity: While listening to the oral reading, ask students to listen for answers to these questions:
   a What did Hercules do that most heroes don't do?
   b What did Hercules do that was in keeping with his "super" man image?
2 Written quiz on the above questions.
3 Discussion of the first two questions after the papers are collected. The following questions are used as an oral check to see how well the main events in the story were understood:
   a Who was Admetos? Would he be labeled a "male chauvinist" if he were living today?
   b Why was Alcestis going to die for him?
   c Why did Admetos get angry with Pheres? What was their relationship?
   d Was Admetos sincere in his grief over Alcestis' death? If so, why did he agree to let her die in his place? (Is he a coward? Does he feel he is too important to die? Does he feel "above the law"?)
   e Why didn't Admetos tell Hercules about Alcestis' death? (This usually leads into a discussion of different customs regarding hospitality, host-guest responsibilities, *etc*. If it does, I generally take this opportunity to mention the Trojan War's having begun because of Paris's breach of the hospitality code.)
   f What things about the Greeks are revealed indirectly in the play? (For this and for lagging responses on the other questions, "search parties" of two or three students each are formed to find the answers, record them, and present them back to the group at large.)

Independent research option. Find out more about the Greeks' lifestyle and prepare a written summary of your findings. Due Date: Day Nine. Commitment due: Day Six.

Day Five

1 Follow-up. Findings from search parties of previous day.
2 Activity. Since this is a play in which everyone can take part, students generally respond favorably to its production. Costuming is simple (sheets are very effective); props are few. Musically inclined students can score the play with appropriate instruments. If students are allowed to work with scripts in hand, one day of rehearsal is usually sufficient.

Day Six

1 (Commitment forms due.) Activity: play production. Since everyone is involved either as major character or member of chorus, an audience is needed. Another English class or a stud[illegible]ll can usually be called upon.

Day Seven

1 Activities. Reports from independent researchers.

Assignment. Write the script for Hercules' meeting with Death when he gets Alcestis back. Guidelines:

a Students should answer these questions in their own minds before beginning to write:
   1 What kind of person is Hercules? is he the calm, cool, collected type? Or is he hot-headed, emotional? What would his approach to Death probably be—to ask meekly that Alcestis be returned? What kinds of things would he be likely to say and do that would be in keeping with his personality?
   2 Is Death a powerful "person"? Will Death be willing to let Alcestis go without much of a struggle? What about Death's personality—loud and boisterous? or dignified and composed? "nutty" or logical? or respectable or despicable? After you have decided the nature of Death's personality, think of things that will convey that personality.
   3 Will Alcestis have much to say? What will be her attitude toward Hercules? How does she react to Death? (Remember how she reacted to the idea of dying for Admetos in the play?)
   4 Will Hercules have to kill Death in order to bring Alcestis back? How else might he manage the situation—use his strength or his wits? make a "deal"? (If so, what kind?) Might some coincidental thing occur which would make Hercules and Death forget their quarrel?

b Script form.
   1 Stage directions should be put in parentheses. Readers must be able to clearly distinguish between stage directions and characters' speeches.
   2 Whenever the characters speak, their names should be placed against the left hand margin. Their speaking lines should be lined up with one another.

Day Eight

1 Orally, students "measure" Hercules against the qualities listed on the bulletin board. Teacher reads the summary paragraph about Hercules from Hamilton's *Mythology*, pp. 170-171.

Follow-up activity. Students are divided into groups of three to five and read their plays to one another. The group selects the best one and that one is read/acted before the class (other members of the group may be enlisted to help with the reading).

Day Nine

1 Activity. Reports from independent research.
2 Begin the Beowulf segment. Explain to the students that the Beowulf story was probably first told about 700 years after the birth of Christ. The part that the class will be concerned with takes place in Denmark. It was told as an epic poem, and was preserved as a song for many years before it was written down. The background of the early English period and/or epic poetry might be discussed. However, since *Beowulf* is usually so difficult for slower students, I would recommend that any discussion of these ideas should be extremely brief and as simplified as possible.
3 Activity. Student volunteers read orally "Scopic Verse" beginning on p. 7 and continuing to the end of the first indented paragraph on p. 8 from *The Beginnings of English Literature*. Concepts needing reinforcement: comitatus, mead-hall, scop; traditions of society—battle, comradeship, loyalty, devotion. Identification needed for Hrothgar, Scyldings. The teacher should elicit pointers for poem reading from the class.

Assignment. Look over Sections 11.1-72, pp. 14-16. Prepare for oral reading. (Students need dictionaries for next day's work.)

Day Ten

1 Activity. Oral reading by student volunteers, Section 11.1-72, pp. 14-16. (Teacher may choose to relate this section to exposition in a play.)
2 Activity. Formation of search parties of two to three students each, provided with dictionaries and a copy of the following questions:
   a Section 1.2—What are *retainers*?
   b Section 1.3—What meaning of *band* is used here?
   c Section 1.4—What does *host* mean in this context?
   d Section 1.25—What does "Endured it ill" mean?
   e Section 1.28—What is a *bard*?
   f Section 1.40—What are *fen-lands* and *moors*?
   g Section 11.39-41—What atmosphere is produced by grouping these words together within such a short space: *grim, fen-lands, moors, wastes, wretched*? Can you think of a group of words that would convey the opposite atmosphere?
   h Section 1.41—What is a *wight*?
   i Section 11.43-51—What is God's grim reward to Cain? for what?
   j As you read the story to yourself, do you hear any patterns of sounds? If you think you have discovered a sound pattern, write out a line or two from the poem and underline the letters that create the sound pattern.

Day Eleven

1 Review questions answered by the search parties. If any group discovered alliteration, take time out here to discuss it in detail and ask for more examples from Section 11.1-72. If no one has discovered it, ask them to listen carefully to the next reading.

2 Activity. Oral reading by student volunteers, Section 11.73-122. (Teacher may relate this section to the rising action of a play.)
3 Formation of search parties. If class time runs out, the assignment should be completed for homework.
   a Section 11.79-80—What is meant by "Grendel's hate was baldly blazoned in baleful signs"? What were the signs?
   b Section 1.83—What is a *realm*?
   c Section 1.89—What is a *lay* in this context?
   d Section 1.101—What are most probably being referred to as "these shades of hell"?
   e Section 1.102—In what sense is *rounds* being used here?
   f Section 1.104—Who is the "fierce lone-goer, the foe of man"?
   g Section 11.107-108—For what reason did the throne and treasure in the mead-hall escape destruction?
   h Section 11.114-122—When the Danes (Scyldings) could not get rid of Grendel by themselves, to whom did they turn?
   i If alliteration has not been identified, repeat question (j) from Day Ten above. If it was discovered last time, ask students to write out three lines that contain alliteration and underline the letters that create the alliteration.

Assignment. Prepare a visual aid to accompany Section 11.1-72. Due date: Day Fourteen. Some suggestions:
   a Your own art work depicting the events in one unbroken frame.
   b A comic strip drawn by you depicting the sequence of events.
   c A collage attempting to convey atmosphere as well as key ideas.
   d A three-dimensional set.

Day Twelve

1 Review answers to questions. (If alliteration has not been discovered, discuss it here.)
2 Students read orally the prose summation, p. 18. Define *thane* and call attention to Hygelac's relationship to Beowulf. (Teacher may discuss the concept of climax and review the "building-up" aspect of Section 11.1-122.)
3 Activity. Oral reading by student volunteers, Section 11.1-136, pp. 18-22.
4 Activity. If students have encountered sufficient success with the search party approach, they might be ready to complete the following independently. If not, search parties are again in order.
   a Section 11.4-7—What was the attitude of Beowulf's men?
   b Section 1.31—What is a *portal*?
   c Section 1.54—Who is the "hardy kinsman of Hygelac"?
   d Section 1.55—Who is the "shepherd of sins"?
   e Section 1.60—What does *fain* mean?
   f Section 1.83—What action is described by *strove*?
   g Section 1.84—What does *weened* mean? What special label is assigned to both *ween* and *fain* by the dictionary?
   h Section 11.100-101—Restate this sentence in your own words.
   i Section 11.103-109—Why were Beowulf's men unable to kill Grendel?
   j Section 11.117-120—How did Beowulf mortally wound Grendel?
   k Find three examples of alliteration. Underline the letters that are alliterative.

Day Thirteen

1 Review answers to questions.
2 Discussion of rhythm and the effect of the *caesura* on rhythm. Contrast rhythm of Beowulf with that of "Edward," p. 159.
3 Discuss image-making words, using numerous examples from the text. Search parties for kennings, vivid words, similes.

Day Fourteen

1 Display of visual aids assigned on Day Eleven.
2 Activity. Write a newspaper report that will be the front page story of Beowulf's victory. (Work on this should begin in class.) Guidelines are the five W's—who? what? when? where? why? (This activity could expand into the creation of an entire front page done as a newspaper would have been done had printing been invented during Beowulf's time.)

Day Fifteen

1 Follow-up Activity. Students divide into groups of three or four to listen to each other's stories. The best is chosen by each group for reading to the entire class. (Students who would like to take their stories home for revision based on suggestions from the group should be permitted to do so. Revised papers due Day Sixteen.)
2 Activity. Oral discussion by students comparing Beowulf to the bulletin board "yardstick," and discussing the similarities and differences between Hercules and Beowulf.

Day Sixteen

1 The teacher reads a selection from *Grendel* by John Gardner. Pages 11-24 are effective. Students are asked to answer questions based on the passage.
2 The following comprehension questions may be used after reading *Grendel*:
   a Describe the method of entry from Grendel's home to the outside world.
   b What kind of animal attacks Grendel while he is caught in the tree?
   c What do the men mistake Grendel for?
   d Why do they begin to attack him?
   e This episode takes place early in Grendel's life. List the clues that prove this takes place during his younger years.
3 Discussion. Did you feel differently about Grendel after looking at things from his point of view?

Independent research option. Find out about a "super" hero of another culture. Due date: Day 20. Commitment due: Day 17. Possible sources for this information are: *African Myths and Legends* by Kathleen Arnott; *Tales of Ancient Egypt* by Roger Green and *Hero Tales from Many Lands* by Alice I. Hazeltine.

Day Seventeen

1 Commitment forms due. Discussion of *The Six Million Dollar Man*.
   a Who is today's super hero?
   b Is this person an up-dated version of Superman?
   c How is Steve Austin like the other super heroes? How different?
2 Prior to the viewing and discussion of an episode of *The Six Million Dollar Man*, the following questions should be distributed and previewed:
   a What things does Steve Austin do that an ordinary man cannot?

b Does he use his strength for good purposes or evil ones?
c Discuss the use of the slow-motion photography. Under what circumstances is it used? What is the effect it produces?
d Why isn't Steve Austin a completely bionic man? Would we be more or less likely to watch the show if he were?
e What proportion of his success in each episode depends on his bionic equipment?
f Is it feasible for a nation to invest $6 million in a man who could die almost as quickly as any other man? Are there any advantages to leaving him part human?

Day Eighteen

1 Viewing and discussion of *The Six Million Dollar Man* episode. Each discussion group should appoint a recorder to report back the group's reactions to the discussion questions.
2 Discussion. Measure Steve Austin against the bulletin board "yardstick," and discuss the similarities and differences between him and the other heroes studied.

Day Nineteen

1 Choose three persons to assume the characters of Hercules, Beowulf, Steve Austin. Allow each of them to choose one person as a collaborator. They are to learn everything they can about the personality of the characters so that they will be able to respond as the characters would. They also need to know facts from the texts. The backup person should prepare a written biographical sketch based on information in the texts.
2 The rest of the class is to divide into three groups, with each group concentrating on one person (although their questions may be addressed to more than one of the heroes). Each group should write out lists of two kinds of questions. Every question should indicate the hero(es) to whom it should be directed.
   a Questions that can be answered factually. Example: Were you born strong or did you acquire your strength later? (Hercules, Steve Austin)
   b Questions which call for an understanding of the hero's personality. Examples: If you were waiting in line and someone pushed his way in front of you, how would you react? (Hercules, Beowulf, Steve Austin) Which of you might be compared to Muhammed Ali and why? (Because of the boastful quality, Beowulf should be the one who responds.)

Day Twenty

1 Activity. The panel of "heroes" face their peers.
2 Activity. Reports on heroes of other lands.
3 Discussion to determine why the idea of a super hero has persisted through the years.

Suggested Related Activities

1 Have students put into sequence a Superman comic strip which has been cut into individual frames and mixed up.
2 Ask the students to solve Anglo-Saxon riddles (see Attachments).
3 Crossword puzzle on *Beowulf* (see Attachments).
4 Word-search puzzles (see Attachments). There are numerous other related puzzles in the published word game books that could be used.

5 "Man-on-the-street" interviews of
   a Admetos' servants,
   b People who lived in the village around Heorot.
6 Have the students make a list of stereotyped heroes they have either read or heard about.

Supplementary Reading for the Student

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Edward M. Dolch and M. P. Dolch, *Greek Stories*. Champaign, Ill.: Garrard Publishing Co., 1955.
John Gardner, *Grendel*. Westminster, Md.: Alfred A. Knopf, Inc., 1971.
Roger Green, *Tales of Ancient Egypt*. New York: Henry Z. Walck, Inc., 1968.
Edith Hamilton, *Mythology*. Waltham, Mass.: Little Brown & Co., 1942.
Alice I. Hazeltine, ed., *Hero Tales from Many Lands*. Nashville, Tenn.: Abingdon Press, 1961.
Anne Malcolmson, *Song of Robin Hood*. (A book of music and lyrics about Robin Hood.) Boston, Mass.: Houghton Mifflin Co.
———, *Yankee Doodle Cousins*. Boston, Mass.: Houghton Mifflin Co.
Effie Power, *Bag O' Tales: A Source Book for Story Tellers*. Detroit, Mich.: Singing Tree Press, 1968.
Howard Pyle, *The Merry Adventures of Robin Hood*. Chicago, Ill.: Childrens Press, Inc., 1968.
———, *Some Merry Adventures of Robin Hood*. Totowa, N.J.: Charles Scribner, Sons, 1954.
———, *The Story of King Arthur and His Knights*. Gloucester, Mass.: Peter Smith Publisher, Inc.
W. H. D. Rouse, *Gods, Heroes, and Men of Ancient Greece*. New York: Signet Books, New American Library, 1971.
Esther Sheperd, *Paul Bunyan*. New York: Harcourt Brace Jovanovich, Inc.
Adrien Stoutenberg, *American Tall Tales*. New York: Viking Press, Inc., 1969.

Attachments

Old English Riddles

Time was when I was weapon and warrior;

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My house is not quiet, I am not loud;

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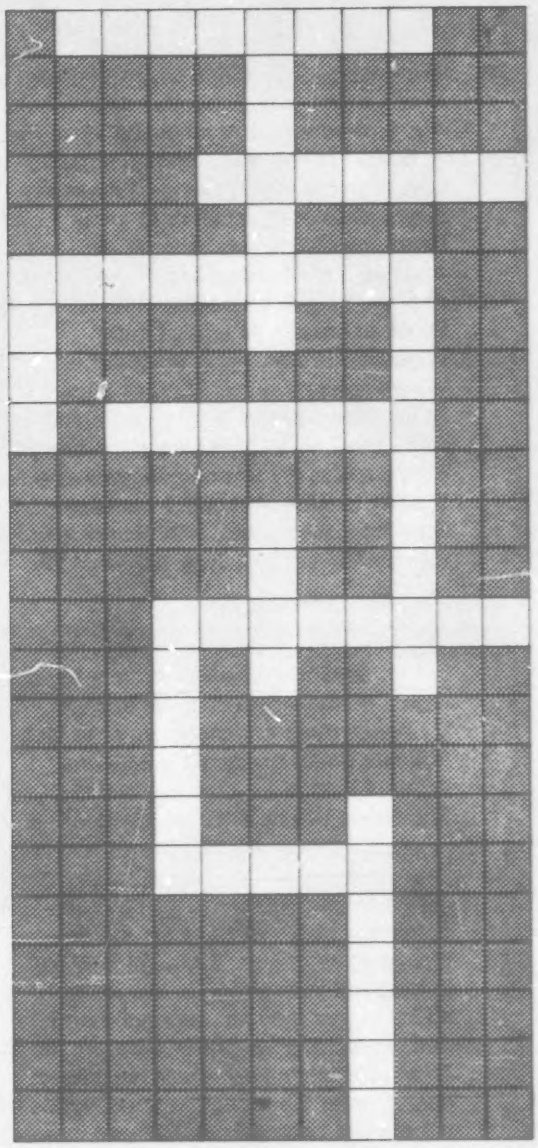
Oft I must strive with wind and wave,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

From *An Anthology of Old English Poetry*, translated by Charles W. Kennedy. Copyright © 1960 by Oxford University Press, Inc. Reprinted by permission.

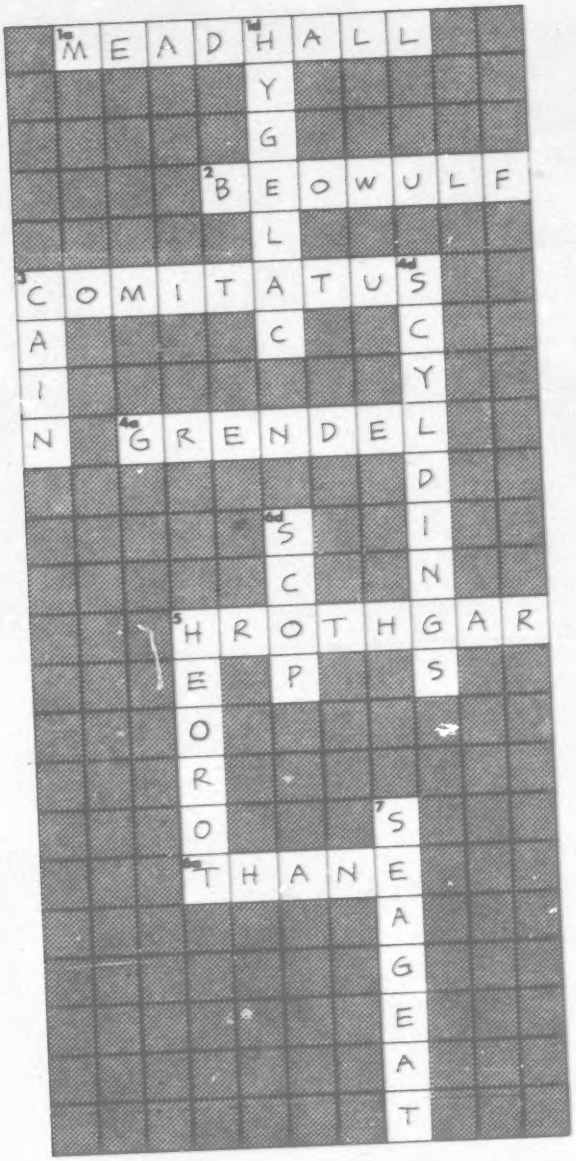


Across

1 Where the Danes ate and slept (Section 11.53-56, pp. 15-16)
2 A Swedish prince (p. 18)
3 War-band (p. 7)
4 A "demon grim" (Section 1.39, p. 15)
5 King of the Danes (p. 14)
6 Member of the war-band (p. 14)

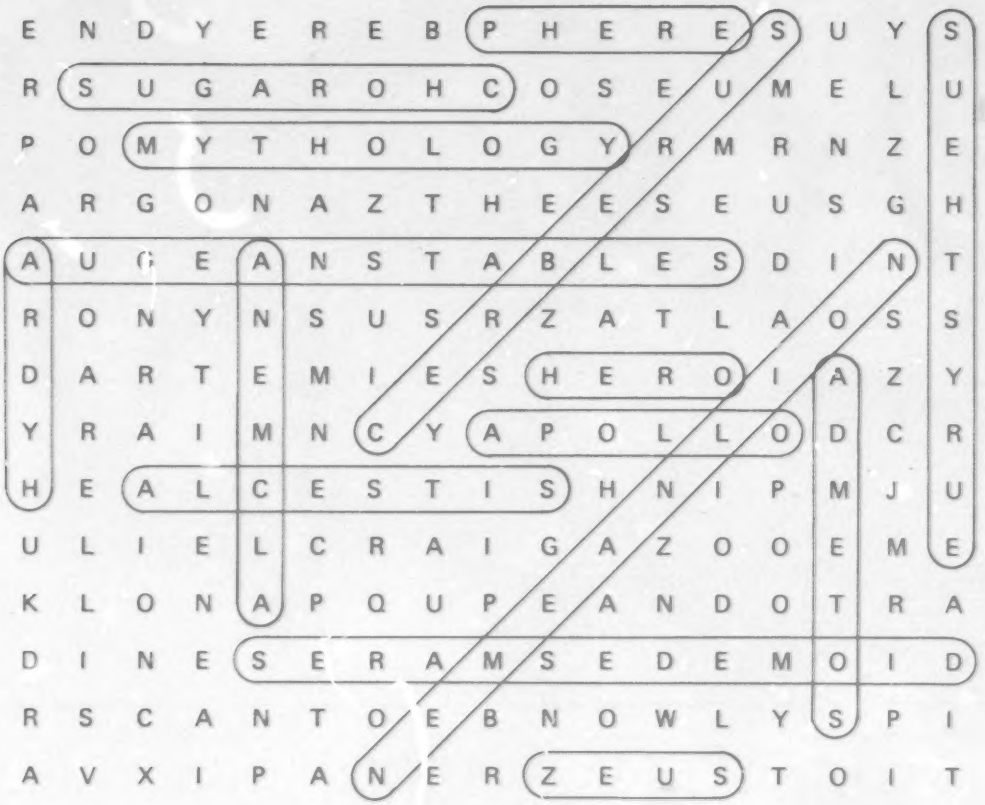
Down

1 King of the Geats (p. 18)
3 Grendel's ancestor (Section 1.43, p. 15)
4 Another name for the Danes (p. 14)
5 Name of the mead-hall built by Hrothgar (p. 14)
6 Professional minstrel (p. 6)
7 Another name for Beowulf (Section 1.52, p. 20)


MEADHALL
HYGELAC
BEOWULF
COMITATUS
CAIN
GRENDEL
SCYLDINGS
SCYLD
SCEAFING
HROTHGAR
HEOROT
SCEAFING
THANE
SCEAGEAT

E N D Y E R E B P H E R E S U Y S
R S U G A R O H C O S E U M E L U
P O M Y T H O L O G Y R M E N Z E
A R G O N A Z T H E E S E U S G H
A U G E A N S T A B L E S D I N T
R O N Y N S U S R Z A T L A O S S
D A R T E M I E S H E R O I A Z Y
Y R A I M N C Y A P O L L O D C R
H E A L C E S T I S H N I P M J U
U L I E L C R A I G A Z O O E M E
K L O N A P Q U P E A N D O T R A
D I N E S E R A M S E D E M O I D
R S C A N T O E B N O W L Y S P I
A V X I P A N E R Z E U S T O I T

Admetos
Alcestis
Alcmena
Apollo
Augean stables
Cerberus
Choragus
Diomedes' mares
Eurystheus
Hero
Hydra
Mythology
Nemean lion
Pheres
Zeus


E N D Y E R E B P H E R E S U Y S
R S U G A R O H C O S E U M E L U
P O M Y T H O L O G Y R M R N Z E
A R G O N A Z T H E E S E U S G H
A U G E A N S T A B L E S D I N T
R O N Y N S U S R Z A T L A O S S
D A R T E M I E S H E R O I A Z Y
Y R A I M N C Y A P O L L O D C R
H E A L C E S T I S H N I P M J U
U L I E L C R A I G A Z O O E M E
K L O N A P Q U P E A N D O T R A
D I N E S E R A M S E D E M O I D
R S C A N T O E B N O W L Y S P I
A V X I P A N E R Z E U S T O I T

Definitions of Terms

Source: *Webster's New World Dictionary of the American Language, College Edition*. New York: The World Publishing Co., 1970.

1 Fable—a fictitious story meant to teach a moral lesson.
2 Fairy tale—a story about fairies, giants, magic deeds, etc.
3 Legend—a story of some wonderful event, handed down for generations among a people and popularly believed to have an historical basis, although not verifiable.
4 Myth—a traditional story of unknown authorship, ostensibly with an historical basis, but serving usually to explain some phenomenon of nature, the origin of man, or the customs, institutions, religious rites, etc. of a people.
5 Parable—a short simple story from which a moral lesson may be drawn.
6 Tall tale—an exaggerated, hard-to-believe story.

A Moral Dilemma: Individual Conscience Versus Established Authority

Unit Plan by Helen Wood

Helen Wood has been a counselor and teacher of English at Davidson High School in Mobile, Alabama, where she sponsored a creative writing publication and a debating society. She is currently on sabbatical leave.

Teacher's Comments

This unit was prepared for a twelfth grade course in world literature. The plan was an outgrowth of a discussion during the first week of school that provided my main goal for the year—helping students recognize that literature is a special way of speaking to the human condition.

To learn more about the interests, preferences, and dislikes of the students, I resorted to the hackneyed but useful questionnaire. Apart from the candor of the answers, the most revealing information I gained from the students was that forty-eight of the sixty students in two classes named English as their most disliked subject. They perceived it as repetitious and irrelevant. I asked, "Why do you think literature is irrelevant?" The reactions were varied but a common concern began to emerge. Most of the students enjoyed reading but reading, they said, should be for pleasure and English teachers often made it a chore. Besides, they demanded, how is it "useful"?

These observations led to a discussion of what *is* relevant. What do we need to know in order to live fully in the present and to prepare for the future? The consensus of opinion from the class was the Socratic notion that we should first know ourselves.

This conclusion furnished the topic for the first outside theme assignment. I asked the students to write a first person subjective account dealing with their personal search for identity. They were to write in their own speaking voice and to consider their classmates the audience. I told them that some of their themes would be read and discussed in class, without identifying the author.

One student's theme provoked an intense reaction from both classes. She said, "To find my own identity, I must take the responsibility for my decisions and conduct. I must make choices. The problem is that sometimes I must make a choice where there is no satisfactory solution, a choice that might hurt someone else or a choice where neither alternative is desirable."

This comment was the springboard for our unit on moral dilemmas. It provided a perfect opportunity to demonstrate literature's Relevancy to the students' lives. Goodbye to my carefully planned syllabus beginning with "The Epic Hero"!

The unit was introduced with a sound-slide set titled, *Deciding Right from Wrong: The Dilemma of Morality Today*. This proved to be an excellent aid in provoking discussion, but I'm sure there are other audiovisual aids that could serve as well. The only drawback to the set was that it considered a number of dilemmas, and for this first unit I wanted to concentrate upon one clear-cut issue of concern to most students. But here again, the students provided the direction when they showed the most interest in exploring the concept of the individual conscience in opposition to established authority.

The unit took slightly more than three weeks to complete. The most satisfactory outcome was in terms of student involvement. Another happy result was that with some direction, but largely on their own, they continued to make perceptive connections between literature and personal problems and conflicts.

I realize the unit is merely another example of the familiar thematic unit. Its one distinction, that it grew directly out of an express interest of students, made it "strike sparks." The plan was used with a fairly homogeneous group of above-average students and was tailored to capitalize on an interest expressed at a particular time. I question whether it would be as successful without the buildup of class involvement or with a less articulate class. But I believe the approach can be adapted to other topics that concern students. I have listed some books that could be used for a regular class in connection with "Moral Dilemmas." In addition, most literature texts have several selections that would apply.

Overview

Although moral dilemmas in general will be discussed in the opening sessions, the specific dilemma dealt with is that of the individual conscience in conflict with established authority. This concept will consider constituted law, but it can be extended to include tradition and prevalent power structures, since these usually have the unofficial sanction of society.

Students will study sections of literature which are removed in distance from our times but which pose questions they will recognize as issues very much alive today. A further connection with the past is made when students research the lives of historical or contemporary characters who have faced the same problem we deal with in the unit.

General Objectives

The student:

1 recognizes the nature and complexity of moral dilemmas;
2 explores literary examples of dilemmas involving conflict between the individual and authority;
3 makes judgments concerning the necessity for laws and legitimate authority;
4 explores possible consequences of defending personal convictions;
5 draws conclusions about what kind of convictions are worth great personal sacrifice;
6 realizes the similarity between universal problems of the past and those of the present;
7 relates the study to his or her own life;
8 improves reading, writing, viewing, and oral communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 Participation in "chairs, or dialogue with self" strategy.
2 Written compositions on a personal dilemma that involves sacrificing convictions or disobeying rules; group discussion of papers.
3 Discussion of the dilemma of Socrates.
4 Participation in "strength of values" strategy.
5 Oral reports on group and/or individual research projects—Shaw's *Saint Joan* or another historical or contemporary character who has been faced with the dilemma of the individual versus established authority. Note: Oral activities may be evaluated by the teacher and peers using checklists or rating scales.
6 Participation in a group discussion and report to the class at large on the necessity for law, using a discussion guide.
7 Discussion of an ecological dilemma, using *An Enemy of the People* as a basis.
8 Participation in "sharing day."

Materials

"Chairs, or Dialogue with Self," an excerpt from *Values Clarification: A Handbook of Practical Strategies* (see Attachments)

Projector

Slide series: *Deciding Right from Wrong: The Dilemma of Morality Today.* White Plains, N.Y.: Center for the Humanities, 1974. Two-part program includes 160 color slides, 2 tape cassettes, 2 LP records, and a 42-pp. teacher's guide. A summary of major points made in the series is included in the lesson plans.

Plato, "The Apology" of Socrates and "Phaedo"

"Strength of Values" strategy, an excerpt from *Values Clarification: A Handbook of Practical Strategies* (see Attachments)

George Bernard Shaw, *Saint Joan*
Synopsis of the Theban legend (see Attachments)
Sophocles, *Antigone*
Aristotle's definition of tragedy
Henrik Ibsen, "An Enemy of the People" in *Adventures in World Literature* (Harcourt, Brace and World, 1958)
Phonograph

Daily Lesson Plans and Activities

Lesson One

1 Initiate a discussion on the nature of moral dilemmas. The questions below provide a general guide.
   a How would you define the word "dilemma"?
   b What are some examples of common dilemmas we experience?
   c Can you think of a dilemma that involves doing something you want to do that is forbidden by your conscience?
   d Do all dilemmas involve a choice between right and wrong? Ask for examples.
   e Many moral standards depend upon cultural factors. For example, is it right or wrong for a man to have two or more wives? (Examine this question as it pertains to early Biblical times, the present Moslem society, our contemporary American culture.) Ask for other examples.
   f Is there a difference between willfully choosing what we know to be wrong and choosing one good over what we see as a lesser good? Ask for examples.
2 Use the "chairs, or dialogue with self" strategy.
3 Examine the ideas students presented in the discussion and in the "chairs" activity.

Lesson Two

1 Show the sound-slide set *Deciding Right from Wrong: The Dilemma of Morality Today*. This audiovisual aid effectively combines slides of works of art and background music keyed to the commentary. The following is a summary of its major points.

Part I focuses students' attention on the confrontation with choices between right and wrong as perceived by the individual. No value judgments are made. Then situations are presented where the choice is between unresolvable points of view or between "two goods" rather than clearly between good and evil. Here are two examples from Part I of the set.

The parable of the good Samaritan from the Bible is compared with an account of the New York murder of Kitty Genovese, witnessed by thirty-eight people who did nothing to prevent the crime. The dilemma involved here is between the urge to assist another individual and the desire to remain uninvolved.

Sergeant Alvin York, a pacifist turned hero, is compared to conscientious objectors of World War II and the Vietnam War. Each of these people faced a moral dilemma between personal conviction and duty to one's country. Each made his decision by following the dictates of his conscience.

Part I concludes with an examination of contemporary values that have come under attack: changing sexual mores, attitudes toward legalized abortion, euthanasia, the honor system in schools, and moral questions of modern science.

Part II asks whether there are circumstances under which an individual has the right to defy tradition and established authority or to break the law. Examples are given of historical and fictional characters. Excerpts from literature are read in the commentary.

In Part II students are asked to consider some social, historical, and literary examples of people who were faced with and made momentous decisions. Then the discussion deals with the social and political implications of these choices.

Brutus' determination to join the plot to kill Caesar places loyalty to country over personal friendship. But what about John Wilkes Booth? He considered Lincoln a despot. Both tried to correct what they considered an evil—but history judges them differently.

In *An Enemy of the People*, Ibsen describes a situation where an individual opposes majority opinion. In resolving to reveal that the mineral water in his town is contaminated, the hero goes against the community's wishes. Is he right to do so? To what extent should the rights of the majority prevail?

In *Antigone*, a girl defies the edict of the king in order to give her brother a proper burial. The dilemma she faces is that of personal religious conviction versus established authority. Does, in fact, an individual ever have the right to defy the law? If so, under what circumstances can such action be justified? What are the probable consequences of such defiance?

Alexander Solzhenitzyn is discussed as a contemporary example of a man who defies his government's restrictions on his freedom because of his commitment to justice.

2 Discuss the examples raised by the commentary.

3 Write dilemmas discussed on the board and ask students to select the one they find most interesting.

Assignment. Have the students write a theme (1-2 pages) in which they describe a personal dilemma that involves either sacrificing convictions or disobeying a rule or law or alienating some person or group. (No instruction as to form of paper.) Date due: next day.

Lesson Three

1 Assign students to groups to discuss their papers and have each group select the most effective paper for class discussion.

2 Discuss the papers selected by each group with the class.

Assignment. Have the students read "The Apology" and "Phaedo" for the following day. Note: Students in this class were given reading assignments at the beginning of each lesson with the understanding that they could read ahead as they chose, but each selection was to have been read *before* it came up for class discussion. The selections were always discussed in the order in which they appeared in the reading assignment. But it may be desirable to set definite deadlines for some classes. The reading assignments included: "The Apology" of Socrates and "Phaedo" by Plato; *Antigone* by Sophocles; and *An Enemy of the People* by Henrik Ibsen.

Lesson Four

1 Give the class some introductory background on Socrates and Plato.

2 Describe the events leading to the trial of Socrates.

3 Discuss the selection as an example of moral courage.

4 Ask students to define the moral principles that directed Socrates' behavior at his trial and before his death.
5 Have students consider the possible ways Socrates might have saved his life without sacrificing his honor. (Write these on board.)
6 What moral principles did Socrates consider worth a great personal sacrifice?
7 Use the "Strength of Values" strategy to have the students list those principles they consider worth a personal sacrifice. These should be turned in without identification.

Assignment for individual research. (To be presented after the reading assignments have been covered; allow approximately two weeks for the project.)

a Select a group of the most able students (or ask for volunteers after the assignment is explained—I used volunteers). Students will read George Bernard Shaw's *Saint Joan* and research the life and trial of Joan of Arc. The results of the project will be presented to the class as a panel report. Students are urged to make the presentation as original as possible.
b The other students will select a contemporary character or a person from history who has been faced with a dilemma in which he or she is placed in direct confrontation with established tradition, authority, or law. Each student will prepare a ten minute oral report, first stating the position of the opposition and then role-playing the part of the character selected, defending this stand and the reasons for it. Note: It was part of my rationale for these advanced classes to encourage as much independent inquiry as possible. So I didn't offer suggestions for their characters, but I mentioned that some good sources of information might be history teachers, past English teachers, or parents. With regular classes a list could be furnished, and students could either use a character on the list or look for their own.

Lesson Five

1 Display the tabulated results of the lists made by the students in Lesson Four in which they stated convictions worth a personal sacrifice. Have the class draw conclusions about the values presented by the choices.
2 Introduce the Theban legend to clarify events leading to *Antigone*.
3 Class discussion, using the outline below as a guide.
   a Have students consider the reasons and necessity for laws and legitimate authority.
   b Is there ever a circumstance in which a private citizen has the right to break the law? Give examples. Discuss possible consequences.
   c What are the dangers inherent in placing a personal conviction above the law?
   d Consider and evaluate examples of historical figures who made momentous decisions and the social and political implications that followed. For example:
      1 Brutus' decision to join the plot to kill Caesar,
      2 John Wilkes Booth's assassination of President Lincoln,
      3 Alexander Solzhenitzyn's defiance of governmental restriction on a free press.

Lesson Six

1 Use the class period for research in the library and for discussion of individual projects with the teacher.
2 Remind students that the class will begin *Antigone* the next day.

Lesson Seven

1 Provide the students with a background of *Antigone*.
2 Give students Aristotle's definition of tragedy. Discuss the Greek concept of the "tragic hero" and the role of the chorus in a Greek tragedy. (This is not specifically related to the general objectives, but I consider a grasp of these concepts important to an understanding of the play.)
3 Allow time for students to consider the following, using the text to support their conclusions:
   a Apply Aristotle's definition of tragedy to *Antigone;*
   b According to the definition of a Greek tragic hero, is Antigone or Creon intended to be the hero? Give the reasons for your selection.
   c What were the functions of the chorus in *Antigone?* Name as many as you can recognize.
4 Summarize.

Lesson Eight

1 Explain the Greeks' belief in the strong moral obligation to give the dead an appropriate burial.
2 Ask students to think of contemporary customs associated with a feeling of moral obligation. Try to get as many varied points of view as possible.
3 Appoint groups to consider the points below and to report their conclusions back to the class:
   a Antigone's feeling of obligation to a higher law,
   b Creon's reasons for denying burial of Polyneices,
   c the positions of Ismene and Haemon,
   d the shifting allegiances of the chorus,
   e the central dilemma from the points of view of Antigone, Creon, Haemon, Ismene.

Lesson Nine

1 Class discussion of findings and conclusions of group.
2 Discussion of the immediate and long range effects of Creon's actions and effects of Antigone's defiance of the state. Have students express their feelings as to which character arouses their sympathy to the greater degree, Antigone or Creon.

Assignment. Be prepared to discuss "An Enemy of the People" in next class.

Lesson Ten

1 Provide students with a short background on Ibsen, stressing his concern with social problems.
2 Discuss excerpt from Ibsen's letter to a friend quoted in the preface to "An Enemy of the People" in *Adventures in World Literature* (Harcourt, Brace and World, 1958). ". . . The minority is always right . . . I mean the minority which leads the van and pushes to the points where the majority has not reached. I mean: That man is right who has allied himself most closely with the future."
3 Class discussion on points below:
   a an individual's opposition to majority opinion;
   b reasons for the stand of the "majority"—consider the officials, middle class townspeople, radical politicians;
   c reasons for the position of the protagonist, Dr. Stockman;
   d differences in values exhibited by major characters.

Lesson Eleven

1 Continue the discussion of *An Enemy of the People*, calling attention to the following:
   a various reactions of characters to news about polluted water;
   b reactions related to self-interest and those that show a concern for public welfare;
   c principles of mob psychology seen in the play;
   d penalties imposed upon Dr. Stockman as a result of opposing public opinion;
   e Dr. Stockman as a spokesman for Ibsen's views (refer to the excerpt in the introduction).
2 Ask students to relate the dilemma in the play to a contemporary one. (The current debate on ecology is a striking example.)

Lesson Twelve

1 Panel discussion on Shaw's *Saint Joan*.

Lesson Thirteen

1 Individual reports on dilemmas of historical or contemporary characters. Allow time for questions and comments from class after each report. (Reports will take approximately one week.) Some of the characters chosen by the students were: Thomas Paine, Thomas á Becket, Sir Thomas More, Patrick Henry, Martin Luther King, Arthur Miller (at the McCarthy hearings), Alexander Solzhenitzyn, Daniel Ellsberg, John Dean, Angela Davis, and Ingrid Bergman.

Lesson Fourteen

1 End the unit with a "Sharing Day." Students are to bring a record, poem, collage, quotation, or personal observation to class. The item should relate to personal dilemmas or conflicts of any kind. Collages will be displayed. A record player will be provided. (This will probably take two class periods.)

Supplementary Reading for the Student

Novels

James Baldwin, *Go Tell It on the Mountain*
Claude Brown, *Manchild in the Promised Land*
John Donovan, *I'll Get There, It Better Be Worth the Trip*
Nathaniel Hawthorne, *The Scarlet Letter*
Nat Hentoff, *I'm Really Dragged but Nothing Gets Me Down*
John Hersey, *Hiroshima*
Harper Lee, *To Kill a Mockingbird*
Warren Miller, *The Cool World*
Edwin O'Conner, *The Last Hurrah*
Gordon Parks, *The Learning Tree*
Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich*
Mark Twain, *The Adventures of Huckleberry Finn*

Drama

Jean Anouilh, *Becket*
Robert Bolt, *A Man for All Seasons*
Jerome Lawrence and Robert E. Lee, *Inherit the Wind*
Jerome Lawrence and Robert E. Lee, *The Night Thoreau Spent in Jail*

Arthur Miller, *The Crucible*
George Bernard Shaw, *Saint Joan*

Biography

John F. Kennedy, *Profiles in Courage*
George Reason and Sam Patrick, *They Had a Dream*

Anthologies

Gerald Linward, ed., *Minorities All*
M. Jerry Weiss, ed., *Perspectives on Man: Man to Himself* and *Perspectives on Man: Kaleidoscope*

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Attachment - "Chairs, or Dialogue with Self" Strategy from Values Clarification: A Handbook of Practical Strategies for Teachers and Students by Sidney B. Simon, Leland W. Howe and Howard Kirshenbaum, Hart Publishing Company, Inc., removed due to copyright restrictions.

Strength of Values

Purpose: This strategy provides students with an opportunity to assess the

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The Theban Legend

The story of Oedipus appears in Greek literature as early as Homer, and soon passed into the poetic heritage, undergoing several modifications until at last it reached the dramatists. Sophocles used the following version.

It was prophesied to Laius and Jocasta, King and Queen of Thebes, that the son to be born to them would murder his father and marry his own mother. To avert this disaster they exposed the child with his feet pinned together (hence the name Oedipus, "swollen-foot") to die on the mountain side. He was found by a kindly shepherd and taken to Corinth, where he was adopted by the childless King and Queen of Corinth and brought up as a royal prince. Learning of the prophecy uttered at his birth, he fled his supposed parents to avoid a possible fulfillment of the prophecy. His wanderings brought him back to Thebes. On the way he killed in a roadside brawl an old man who, unknown to him, was King Laius. Thebes was ravaged by the Sphinx, a monster half-beast half-woman, who killed anyone who could not answer her riddle. Oedipus solved it, defeated the Sphinx, and was rewarded with the hand of the widowed Jocasta and the Theban throne. There he ruled in peace and prosperity until the coming of a plague which could only be removed by the discovery of Laius' murderer. Here begins the action of *Oedipus the King*, and the chain of circumstances which finally reveals to Oedipus the secret of his birth. Oedipus blinded himself and left Thebes to wander in exile, dying in Colonus (the subject of *Oedipus at Colonus*). Thebes was ravaged by civil war, in which Oedipus' two sons, Eteocles and Polyneices, fought and killed each other. Creon, Jocasta's brother, ascended the throne. Here *Antigone* begins, telling of Creon's refusal to bury Polyneices and its tragic consequences.

Adapted from *Oedipus the King* and *Antigone*, Peter D. Arnott, trans. and ed. New York: Appleton-Century-Crofts, Inc.

Grow Old Along With Me

Unit Plan by Zora Rashkis

Zora Rashkis is chairman of the English Department at Culbreth Junior High School in Chapel Hill, North Carolina. She is the southeast representative for the National Humanities Faculty and has authored numerous articles for magazines and professional journals and a novel, *Joan Takes a Bow*.

A generation goes, and a generation comes,
But the earth remains forever.
The sun rises and the sun goes down,
And hastens to the place where it rises.
The wind blows to the south,
And goes round to the north;
Round and round goes the wind,
And on its circuits the wind returns.
All streams run to the sea,
But the sea is not full;
To the place where the streams flow,
There they flow again.

Ecclesiastes

Teacher's Comments

When I taught the unit on aging I was surprised at the excitement and involvement of my students, some of whom had never before shown any interest in class. During the short period we spent on the topic, the students began to see that they should prepare *now* to become alive, interesting, interested and versatile people so that, as they grow older, life will continue to be a satisfying adventure and that people of all ages will seek their company.

These young people should, after this study, be less likely to become those neglected, abandoned elderly who exude hopelessness. Neither should they fear nor negate the aged but view them with more compassion and respect.

Overview

There have been a number of books and articles recently on death and dying. Poets and writers have expressed emotions on those universal topics in imaginative and figurative ways since oral and written language evolved.

For several years, however, demographers in the United States have expressed a more pragmatic concern: how to adapt to and provide for the growing number of senior citizens who aren't dying. Within the next quarter century, twenty percent of our population is expected to be comprised of a majority of citizens sixty-five years and older. (*Time*, June 2, 1975:45.)

It is apparent that Americans need to begin assessing their views of the roles and needs of the aged and initiate attitudinal changes that will combat the myths and stereotypes of old age.

The following brief unit on growing old was designed as an introduction to some considerations of the elderly. The first several lessons raise questions about the students' views of old people and their relationships with elderly individuals. Hopefully, the students will develop an awareness of their cultural bias against old people.

I hope to help adolescents learn to view growing old positively in preparation for that time of life which Shakespeare calls the yellow leaf. As the span of life lengthens, the period of youth contracts, yet we spend the bulk of our lives looking back to, longing for, and regretting the loss of that short time of life.

I recognize the failure of society, and teachers especially, to help young people clarify their values about growing old and to guide them toward more realistic ideas about the positive, meaningful lives which many aged people enjoy.

I think the activities I have designed should provide some strategies for attitudinal explorations in typical views of aging.

General Objectives

The student:
1 considers the stereotypes and myths about old age;
2 examines his or her own attitudes about the elderly and aging;
3 learns about productive elderly people;
4 determines some of the factors which contribute to longevity;
5 researches groups and institutions for the aged;
6 begins to explore ways of preparing for old age;
7 improves reading, writing, viewing, and oral communication skills;
8 engages in critical language study.

Evaluation

The general objectives of this unit may be evaluated by the following measures:
1 class participation during discussion;
2 written assignments: short essay and project booklets;
3 research assignment—both quality and depth of work plus effectiveness of presentation;
4 contributions to class: advertisements, critique of television shows, family tree;
5 written unit evaluation. Return the papers written for assignment in Lesson One in which students project into the future, when they are old. Ask students to do the following:
   a reread their papers;
   b write a second essay following these directions: Now that we have done some research and discussion on aging, do you have any different views of what your later life may consist of? In this paper describe how and why your ideas may have changed since the beginning of the unit. What activities impressed you most during our study?

Materials

Illustrations of elderly people
Handouts for project assignments (see Attachments)
Advertising examples
Handouts of sample family trees (see Attachments)
Fact finding mission sheets (see Attachments)
Poems: "Medicine" and "The First Snow of the Year" (see Attachments)

Daily Lesson Plans and Activities

Lesson One

1 Explain to the students that the purpose of the unit is to learn to view growing old positively. Emphasis will be placed on the aging process as a necessary part of growth which may be acted out with grace, even élan.
2 Raise the following questions and devote the entire class period to their discussion:
   a Do you have any relationships with elderly people? Who? Describe your attitudes toward them.
   b Is it true that high school students are often closer to grandparents than to parents? If so, why?
   c Why do so many Americans hide from or apologize for old age? Is our preoccupation with staying young an inborn characteristic or a product of our culture?

   Note: The discussion of these questions should be lively, since most students have had some experience with old people. The teacher should structure questions that will demonstrate that the old people they enjoy being with are

not the complaining, inactive, stagnant, stereotypic elderly. Instead, those old people who maintain good relationships with young people are those who view life positively and are interested in life and living.

Assignment. Ask the students to write a short paper about themselves as people. What do they imagine they will look like? How will they spend their time? What would they like to be doing during this time of life? Due date: Lesson Two.

Lesson Two

1 Show the students pictures that represent happy, productive, elderly people. Some examples are:
   a Jack Benny laughing at age eighty-two;
   b Helen Hayes, in her late seventies, who has as lovely and radiant a face as you'll ever see;
   c Katherine Hepburn, alive and intense, and in her seventies;
   d James Cagney, whose voice is perennially young;
   e Pablo Casals, the eminent cellist, who died while in his nineties, and who had both the peace of knowledge and sensitive beauty in his face;
   f Robert Frost, whose craggy face gave an impression of intense "aliveness" in his eighties;
   g Margaret Mead, Pablo Picasso, Charlie Chaplin, Senator Sam Ervin, Justice William Douglas, Bob Hope, and Jimmy Durante are other examples of older people productive late in life.
2 Discuss these people as the students pass around their pictures. Ask the students to volunteer what information they have about these individuals. What qualities do these people have that have made their old age a happy time? Is it creativity? Intelligence?

Project Assignment Handouts. Explain carefully what is expected for the project booklet and stress the importance of beginning a compilation of contents immediately. Review some approaches for finding sources of information on specific topics. Perhaps a visit to the library might be appropriate.

Lesson Three

1 Bring in some sample advertisements from magazines or newspapers that are not following the youth cult and are not afraid to recognize that elderly people enjoy life. Some examples are:
   a Nestle's "another little old lady with gray hair,"
   b Retirement insurance,
   c FTD Florists Association,
   d American Express' "Take someone to dinner,"
   e Bell Telephone System.
2 Discussion questions:
   a Since the life span has been extended and health care is more effective, is it reasonable that advertisers should consider the growing ranks of consumers sixty-five and over?
   b Are you aware that demographers predict that twenty percent of our population will be composed of citizens sixty-five and over within the next twenty years? Will this fact affect advertising? Do you think our youth worship will continue regardless?

Assignment. Ask the students to view some television programs that have older characters in the cast. They should be prepared to discuss the following questions:

a How are these old people viewed by the other characters?
b How are the elderly characters occupied?
c Are they portrayed as being wise? Comical? Lovable?
d What admirable qualities do you see in them? That is, why are they appealing to you?

Lesson Four

1 Discuss the television shows.

Assignment. Distribute handouts of a sample family tree. Give the students directions for drawing their own family trees. Ask that they include birth and death dates, if possible. If the dates aren't available, ask that they enter beside the name the estimated age at death. Due date for family trees: Lesson Eight. Note: the students will enjoy gathering the necessary information from their families, and perhaps the study will cause both family members and students to have a unique sharing experience. In keeping with the theme of old age direct the students to try to find out the occupations, physical condition, hobbies, etc. of their grandparents, great-grandparents, etc. Ask them to consider the relationships between age at death to occupations, interests, personality traits, educational background, or other pertinent factors.

Lesson Five

1 Elicit from the class all the adjectives that come to mind at the mention of the elderly or old age. Write the adjectives on the board as they are contributed. (See the list of adjectives compiled by the students in Attachments.) Ask the following questions.

a Why do you describe old age in these terms?
b Can we assume that these modifiers would be appropriate in all cases? The majority of cases?
c Let's look at the list we have compiled and see how many adjectives could not be used to describe a young person.
d Are old people, like adolescents, the victims of stereotypical thinking? Are these stereotyped ideas damaging to the identities of the individuals within the two groups?

Assignment. Divide the class into four groups. Advise the groups that each one is to do some fact-finding field work and is to report its information to the class during Lesson Nine. Hand out the Fact Finding Mission Sheet. Let each group choose the location of its research. Allow the remainder of class time for groups to begin planning. During this time it is important that the instructor move from group to group in order to suggest division of responsibilities and give general advice on working out the details of the project.

Lesson Six

1 Divide the class into four or five groups. Assign one person in each group to be a recorder. Hand out a sheet of paper which has one statement of fact written across the top (for example, "Sam Jones lives in Beverly Hills, California, and is eighty-seven years old."). Each group should have a different

statement similar to the example; the statement should be simple and factual and should have as its subject someone who is old.

2 Let one member of the group make an inference based on the original statement. The next group member should make an inference from that inference and so on, in turn. The recorder should list each inference until the sheet is filled. There should be no limit to the number of inferences contributed by the group members and of course, the inferences will be opinionated, biased and unreasonable, but this makes the point.

3 Allow the entire period for this activity. Plan for small groups to share their sheets with the entire class. Before ending Lesson Six refer to the conclusions reached in Lesson Five about stereotypes and how stereotyped ideas are often drawn from invalid premises.

Lesson Seven

1 Have the students read the two poems "Medicine" and "The First Snow of the Year."

2 Discussion questions:
   a How is mature love different from young love?
   b Is the relationship of an older married couple different from that of a younger married couple? How? Why?
   c There have been recent studies and articles published about "sex over sixty." What is your reaction to this?
   d What are society's attitudes about elderly couples remarrying after their mates have died? How do you feel about it?
   e How do you feel about elderly couples who, instead of marrying, "live together" in order to receive greater benefits (welfare, social security)? Is it different from young couples living together without marriage?

Lesson Eight

1 Presentation of family trees. Each student should be given a few minutes to tell the class something about his family. Following the presentations the family diagrams should be displayed on the walls of the classroom.

2 If there are any students who have relatives who have lived long lives, encourage them to tell something about these ancestors (their occupations, interests, life styles).

Lesson Nine

1 Reports from groups about visits to organizations and institutions for the elderly.
   a Each group's elected representative should first present the findings of his or her team.
   b Following each group report, allow time for questions from the entire class directed to the group reporting.
   c The entire group should compare findings about the investigated institutions. What are the advantages for the elderly in each institution? Disadvantages?

Lesson Ten

1 Project booklets are due. Invite a representative or committee from one of the groups visited by your students to come speak to your class. The visit could

be structured any of several ways.

a Senior citizen organizations often boast bands, quartets, drama groups, etc. and enjoy performing.

b If the represented group spends time working with arts and crafts, they may wish to arrange a display of their works.

c Since both students and older people often prefer an informal interchange of ideas, they may enjoy a simple question and answer period.

Suggested Related Activities

1 Play recordings of current songs which have old age as the theme. See Attachments for lyrics to suggested songs. Instruct students to follow the lyrics as they listen to the music. Ask the class to notice how the various lyricists manage to write about a topic they have not personally experienced.

2 Have students choose an object which in some way reminds them of old age and use that object as the focus of a poem. (Some examples of objects are: hair combs, a cameo pin, a rusty hinge, a clock, a house plant.)

3 Consider attitudes toward the elderly in other cultures.

4 Have students do some research on the Russian village in Abkhasia where the residents live far into their 100s. The January 1973 *National Geographic* has an excellent article on villages of the world where the inhabitants enjoy longevity.

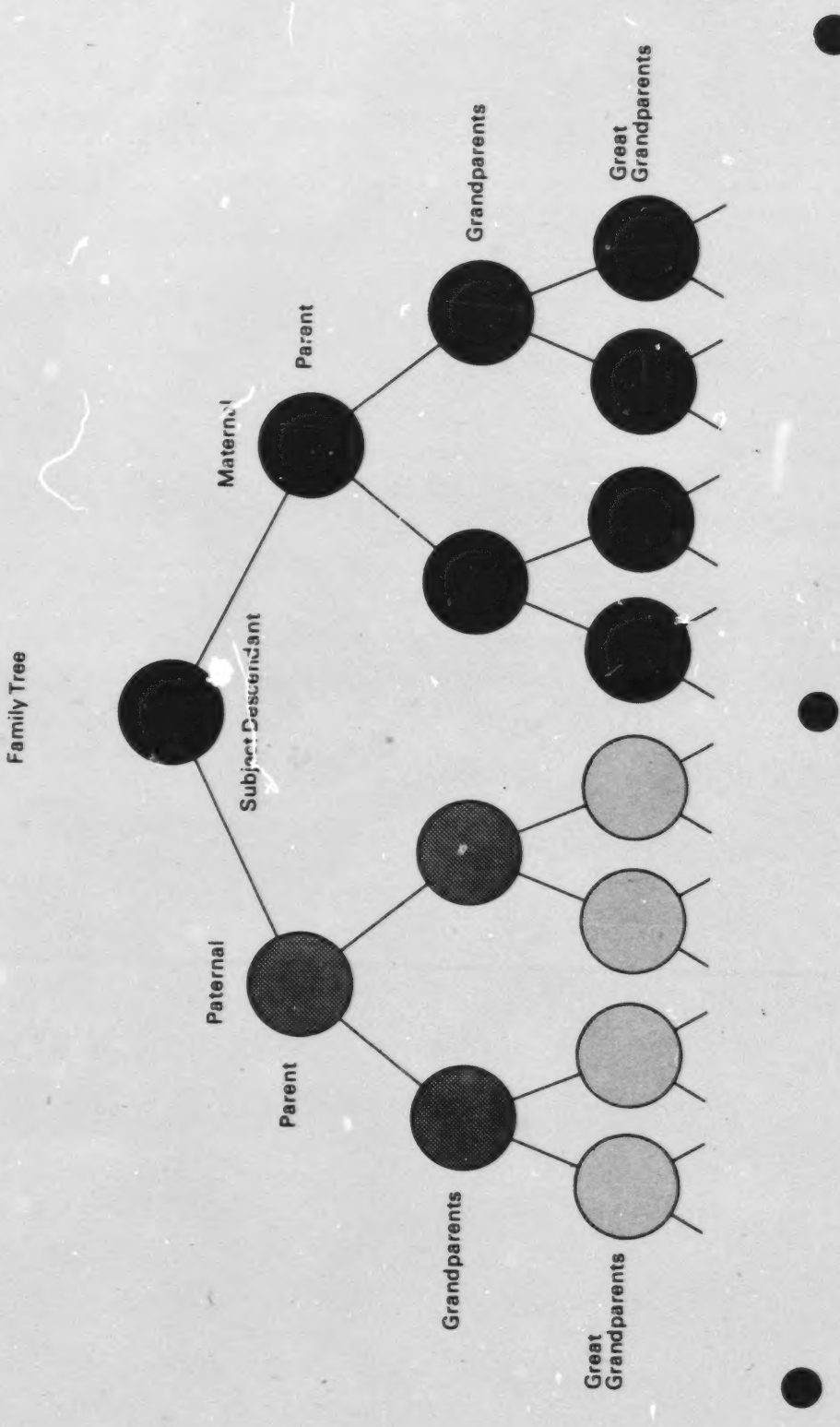
5 Find out if your community has an Area Agency on Aging or the SAIL (Senior Activities for Independent Living) program. Find out the purposes of these agencies and the number of people served by them.

Attachments

Project Assignment Handouts

Compile a booklet of materials which project old age in a positive light—pictures, listings of books, novels, poems, plays, etc. The booklet will be due at unit's end and must contain the following sections.

1 Pictures of old people which express joy, happiness, contentment. Your own photographs may be included. Photographs could be taken to accompany interviews.
2 A listing of poems which view old age in an optimistic way. For example: "Rabbi Ben Ezra" by Robert Browning, "Ulysses" by Alfred, Lord Tennyson.
3 Novels, biographies, autobiographies which have old age as a theme. For example: *The Old Man and the Sea* by Ernest Hemingway.
4 Short stories and plays.
5 Observations of elderly people you are acquainted with who live satisfying, useful lives.
6 Interviews—at least two written essays based on the interviews conducted for class fact-finding work.


Family Tree
Subject Descendant
Maternal
Parent
Grandparents
Great Grandparents
Paternal
Parent
Grandparents
Great Grandparents

Adjectives to Describe Being Old

abandoned
alone
active
agitated
astonishing
afraid
angry
arthritic
aging
aggravating
accessible
attainable
aloof
average
babyish
broken
bald
blind
brave
behind
bored
bitchy
busy
brainless
boring
bright
beautiful
bad
batty
bold
brilliant
boorish
begging
butterball
childish
crippled
choosy
Christian
complicated
complex
crazy
content
cozy
crinkly
comfortable
cranky
carefree
competent
callous
critical
cautious
crafty
creative
cheerful
cheerless
constipated
creepy
concerned
deaf
disintegrated
daring
dear
dull
different
daydreaming
divine
dead
dependent
delightful
destitute
desperate
doubtful
dependable
distressed
determined
dentured
domineering
deserted
downtrodden
excited
elderly
exceptional
extroverted
empty
exaggerated
enthusiastic
enlightening
energetic
earnest
entertaining
emaciated
extravagant
eccentric
frail
famous
friendly
forgetful
fragile
foolish
fatherly
faithful
funny
fancy-free
fascinating
fanatical
fantasizing
farsighted
fat
frightened
fickle
freaky
frightful
frowning
fantastic
fearful
free
feeble
fretful
formal
fatigued
good
gabby
golden
gentle
griping
generous
Geritol
grateful
graceful
glowing
grumpy
grumbling
greedy
grouchy
great
groping
grey
hag
hated
happy
hostile
helpful
healthy
helpless
hobbling
horrible
heartless
hungry
humorous
honest
icy
ill
isolated
imperfect
incompetent
independent
interrogating
interesting
innocent
introverted
intuitive
inactive
institutionalized
invalid
jolly
joyous
jobless
jumpy
jumbled
kind
kicky
kooky
loving
loose
lucky
lonely
loveable
languid
lifeless
lean
laughing
listening
listless
motherly
marvelous
morose
meaningful
moody
mysterious
merry
mature
magnanimous
majestic
meek
nimble
noble
nice
needy
nuisance
neurotic
needless
natural
nervous
nodding
old
odd
ordinary
obstinate
obtuse
oppressed
oral
ornery
orderly
proud
pitiful
pensive
privileged
petty
private
poor
priceless
polite
preserved
punctual
peaceful
pompous
personal
quiet
quick
queenly
queer
quaint
reminiscent
rich
rheumatic
religious

remorseful
reverent
rejected
respectable
resentful
restricted
respectful
removed
rude
renowned
righteous
slow
shy
shallow
sad
stupid
shriveled
sweet
strong
sincere
seedy
sullen
stingy
stern
scared
senile
tired
talkative
tearful
triumphant
tedious
timid
trying
teaching
truthful
troublesome
useful
ugly
unusual
unhappy
unfulfilled
underestimated
unlucky
unwanted
useless
understanding
unemployed
veering
vile
vigorless
vulnerable
venerable
vivacious
vexed
vulgar
weary
wrinkled
wanting
worn
wry
waiting
withered
wonderful
wise
wierd
watchful
wild
wily
wan
white
weary
wanted
witty
worthwhile
youthful
youthless
zany
zesty

Fact-Finding Mission Sheet

1 Choose one of the following groups for your research:
   a at least two nursing homes or homes for the elderly,
   b senior citizen clubs in the city,
   c golden-age clubs or other church-sponsored groups, or
   d a senior citizen housing complex.
2 Visit these groups and gather the following facts.
   a What kinds of activities are provided for the group?
   b How are they financed?
   c What contributions do the elderly make to the organization or group (that is, in the way of planning, organization, division of responsibilities)?
   d Find out the size of membership of the clubs and the ways in which new members are recruited.
   e Find out how one obtains residence in the housing complexes and nursing homes. Is it difficult?
   f Do any of these groups perform any services to the community? If so, what services?
3 Interview at least four or five members of these groups and get their personal views of their involvement in the organization. Either tape the interviews or write them up.

The First Snow of the Year

The old man, listening to the careful

[redacted] REMOVED DUE TO COPYRIGHT RESTRICTIONS

Mark Van Doren

"The First Snow of the Year" by Mark Van Doren from *Collected and New Poems*. Copyright © 1963 by Mark Van Doren. Reprinted with the permission of Farrar, Straus & Giroux, Inc.

Medicine

Grandma sleeps with

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Alice Walker

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Bookends
Time it was

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Paul Simon

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Old Friends
Old friends

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Paul Simon

OLD FRIENDS: © 1968 Paul Simon. Used with the permission of the publisher.

Razor Face

Has anybody here seen Razor Face?

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Elton John

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Sixty Years On

Who'll walk me down to church when I'm sixty years of age

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Elton John

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So Long Dad

Home again

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Randy Newman

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When I'm Sixty-Four

When I get older, losing my hair

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John Lennon

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You and the Family

Unit Plan by Janine Edwards

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Teacher's Comments

Most of my 160 ninth-grade students enjoyed this unit on the family. They smiled and laughed frequently as they recounted anecdotes of misadventures on camping trips, picnics, and birthday parties. Some of their anecdotes took on the flavor of tall tales as they swapped stories about cleaning fish after camping trips and keeping neighborhood cats out of the garbage cans. They displayed a sense of pride in exchanging details of their ancestors' origins and accomplishments. In one small group discussion two boys discovered that they were first cousins!

The lesson plans are structured with flexibility to allow the teacher to work with small groups of students instead of an entire class. I believe a small group of eight to fifteen students is the ideal size for effective interaction and assimilation of knowledge. Classroom management may present a problem at first if students are not used to working independently. However, if the teacher persists in explaining what is expected of the students and how that pattern of organization benefits them, the students can learn to read or work together in groups while the teacher holds a discussion.

It is important to give many options for the writing assignment and the special project so that those students who do not have a happy family life can draw on vicarious experiences or imagination if they wish.

Several books are listed for the reading assignment. Teachers should select the books which are appropriate for their students and those which, at the same time, are acceptable to the adult community to avoid censorship problems. NCTE recommends a committee of adults drawn from the schools and the community and a procedure for handling censorship complaints. If this kind of committee is established and the recommended procedure used, teachers will encounter little difficulty in using the materials they consider valuable for this unit.

Capable students should be stimulated to read more than the minimum of two books or to do extra work on the special project. The students who display natural leadership ability can be used to lead the discussion.

Overview

This unit can be utilized with students of all abilities ranging from grades six through nine as a "get-acquainted" unit at the beginning of a school year, or the beginning of a mini-course, or it can be expanded easily into a mini-course. Although many different language skills are employed in the course, the emphasis is on oral communication skills.

Through the discussions of family traditions, background and activities, the students are often made aware of how their families have contributed to the development of their own unique personalities. Through reading, book discussions and role-playing, they obtain a perspective of their own problems in maintaining satisfying human relationships. The role-playing situations are designed to elicit personal value-centered choices rather than those based on the students' knowledge or skill.

General Objectives

The student:

1 interacts with other students in small group discussions and in role-playing in a purposeful, constructive manner;
2 makes decisions based on his or her personal values through values clarification exercises;
3 examines problems of human relationships within the family unit through reading and discussion of literature and through value clarification exercises;
4 considers alternatives to the traditional family unit;

5 expresses in oral and written forms actual or vicarious experiences of family life.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in small group discussions of books read, using discussion guides;
2 individual project, chosen from list in Lesson Four, evaluated for thoroughness of preparation and effectiveness of presentation, using student's own outline of project as part of criteria;
3 participation in discussion based on Value Sheet, evaluation by peers;
4 participation in role-playing, evaluation by peers using check list;
5 written compositions on the family, evaluation by peers in cross-teaching.

Materials

Value Sheet, Role-Playing Situations (see Attachments)
Sample Discussion Questions (see Attachments)
Books

Clarence Day, *Life with Father/Life with Mother*
Frank B. Gilbreth and Ernestine Carey, *Cheaper by the Dozen*
S. E. Hinton, *The Outsiders*
Norma Klein, *Mom, the Wolf Man and Me*
Paule Marshall, *Brown Girl, Brownstones*
Sharon B. Mathis, *Teacup Full of Roses*
Richard Peck, *Don't Look and It Won't Hurt*
William Saroyan, *The Human Comedy*
John Steinbeck, *The Red Pony*
Paul Zindel, *The Pigman*

Daily Lesson Plans and Activities

Lesson One

1 Introduce the unit with enthusiasm. A bulletin board illustrating family activities or a picture album of the teacher's family will stimulate the students' interest. If the teacher makes an effort to be personable and amusing, and to exhibit pride in personal family and background, these attitudes will be reflected among the students during the unit. One or two of the following "warm-up" activities might be useful if this is the first day of the class.
   a Half of the students are directed to stand up and then to find another student in the class whom each is least acquainted with and to visit for three minutes.
   b The teacher randomly assigns groups of ten students. The groups form circles. Students state their names and talk about one good thing that happened to them that day (week, or month).
   c The students are again assigned to groups. They state their names and one thing that they would like to change about school (or home).
2 The teacher then explains the purposes and the activities of the unit. This might be done orally with some notes written on the chalkboard, or an overhead projector might be used, or a LAP (Learning Activity Package) might be given to the students. The advantages of the LAP are several: it allows students to grasp the entire scope of the unit; it allows students to understand exactly what is required of them; and it allows students to progress through the activities with a minimum of teacher direction. However, the teacher's explanations and comments are essential to any method of presentation in order to set the tone of the unit.

Assignment. The teacher presents the choice of books for the students to read. One group of books is concerned with traditional (although not always happy) family life; the other group focuses on problems of human relationships within families. Any of the books listed below may be used in this unit:

Cheaper by the Dozen	*The Outsiders*
Brown Girl, Brownstones	*Mom, the Wolf Man and Me*
Teacup Full of Roses	*The Human Comedy*
The Red Pony	*The Pigman*
Life with Father/Life with Mother	*Don't Look, and It Won't Hurt*

Ask the students to read one book from each group. As they select their books, hand out discussion questions so that they can reflect as they read. The teacher can present one or two episodes from each of the books to introduce them to the students.

Lessons Two and Three

1 The students are given time in class to read their books. If some students have been reluctant to choose a book and begin reading, the teacher can talk with them individually and try to get them involved in the theme of one of the books.

Lesson Four

Assignment. The special project is proposed to the class. The entire class period should be devoted to discussing the different options and to planning the project. The options allow the students to work individually or in groups; to draw on their own family experiences, to use their imagination, or to utilize their reading knowledge of family life; and to express themselves in various media. The students who select options two or three could capture their dramatization on 8mm film or on videotape if the school has such facilities. Have the students submit a written description of their projects at the end of the class period. Allow about one and a half weeks including two or three class periods for preparation of the special project. (Note: From time to time during the unit the teacher should check with the students about the progress of their projects. Some students will need continued encouragement, suggestions, and direction in order to complete the project.) Each student should select one of the following options.

1 Make a scrapbook or some kind of display of pictures of your family. Include pictures, drawings, and other memorabilia to tell about your family. On the day appointed for your group, bring your picture display to class and share it with the members of your group. Consider the following questions in putting your picture display together.
   a How many members are there in your immediate family? (An immediate family includes parents, brothers, and sisters.)
   b What is the happiest event that has occurred in your family?
   c What is the most significant thing that has occurred in your family during your lifetime?
   d What is your family's favorite pastime?
   e Does your family have pets?
   f What work do you do in your family?
   g Do you know anything about your family's history? Who are your ancestors?
   h What do you do in your family that makes the other members most pleased with you?

i What do you do that annoys your family most?
j Does your family follow a special custom or tradition?
k What do you like best about your family?

2 Dramatize a funny incident that happened in your family. Get a group together to play the different parts. Practice your skit, using makeup and costumes. On the appointed day perform your skit for the class.
3 Select an incident to dramatize from one of the books which you read. Get a group together and proceed as in option two above.
4 Compose a radio play using some incident that happened in your family, or make up an imaginary event. Find other students to read the parts, provide sound effects, and tape your radio play.
5 If you do not like any of the projects described above, suggest one of your own to the teacher.

Lesson Five

1 In-class reading of selected books or preparation of special project.

Lessons Six and Seven

1 Small group discussions based on the value sheet. While one group holds a discussion, the other students can be reading or preparing their special projects. (Note: The students should be given time in class to read and consider the value sheet before participating in a discussion so that peer pressure does not force an artificial agreement. One half hour is usually adequate time for small group discussion.) A few students may be very reluctant to participate in the discussion. The teacher can group these students for intensive work using games such as the Bank Robbery which are described in *Learning Discussion Skills Through Games* (see Supplementary Resources).

Choosing students of varying abilities and backgrounds for the groups will promote a good interchange of ideas. It is desirable to prepare a student ahead of time to lead the discussion; the teacher should serve as an observer and resource person rather than as leader. At the conclusion of the discussion, the students can rate themselves on their individual performances or they can make an oral assessment of the quality of the discussion and suggest ways to improve the next discussion.

Lessons Eight and Nine

1 Role-playing in small groups. (The students not involved in the group read or work on their projects.) For role-playing to be successful a heated atmosphere in the group must be stimulated so that the students are actively involved when the role-playing begins. Some of the discussion questions can be used for this warm-up. Many other role-playing situations can be written by the teacher for the students. The situation must be focused on a precise moment of decision, not just on a general conflict.

Lesson Ten

Writing assignment. Students may select options one, two or three. As a follow-up to the writing assignment, students may form their usual groups to read and enjoy their compositions or they may exchange their papers in pairs. The papers may be collected to be used for a composition lesson at this time or at a later date. (Note: Lesson Ten could be placed anywhere between Lesson Four and Lesson Thirteen.)

1 Write a narrative (a story) describing the happiest or funniest event that has occurred in your family. Tell how and why this event occurred, who took part in it, the actual happenings, and your feelings about this event. There is no limit to the length of your story; it should be at least one page long.
2 Describe a special custom or tradition in your family. Tell when you celebrate this tradition, who takes part in it, how you prepare for it, and other details which will make interesting reading. There is no limit to the length of your paper; it should be at least one page long.
3 If you do not like either option one or two, suggest a different subject that you would like to write about.

Lessons Eleven, Twelve and Thirteen

1 Discussion of the books in small groups. The students group themselves according to their choice of books. Half-hour discussions are usually adequate. Again, the students not involved in the book discussion read or complete their projects.

Lessons Fourteen, Fifteen and Sixteen

1 Presentation of special projects. Any students who have selected option one should spend a few minutes talking and displaying their pictures to the class or to their usual groups.

Supplementary Resources

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Elder, Carl A. *Making Value Judgments: Decisions for Today.* Columbus, Ohio: Charles E. Merrill Pub. Co., 1972.

Getting Together: Problems You Face. Scholastic Book Services, 1971.

Jackson, Pat. *The Writer's LAP.* Fort Lauderdale, Fla.: Educational Associates, 1971. (This is a game of role-playing situations.)

Meriwether, Arthur. *Can of Squirms.* Contemporary Drama Service, Box 457, Downers Grove, Illinois 60515.

Raths, Louis E. et al. *Values and Teaching: Working with Values in the Classroom.* Columbus, Ohio: Charles E. Merrill Pub. Co., 1966.

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McNeil, J. H. *Some Guidelines for Small Group Discussion.* Fort Lauderdale, Fla.: Edutronics Corp., 1971.

Miles, Matthew B. *Learning to Work in Groups.* New York: Teachers College Press, 1971.

Nichols, Ralph G. and Leonard A. Stevens. *Are You Listening?* New York: McGraw-Hill Book Co., Inc., 1957.

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Spolin, Viola. *Improvisation for the Theatre.* Evanston, Ill.: Northwestern University Press, 1972.

Attachments

Value Sheet—Leisure Time and the Family

Jim's family owns some land in the country where they raise horses and cattle. Jim's father would like for Jim to spend almost every weekend with him and his mother and the entire summer vacation on the ranch in the country.

Jim likes sports, and he has a pretty good chance of making the junior varsity basketball team in high school because he is tall. However, if he spends his weekends on the ranch with his mother and dad, he won't be able to participate in any sport.

Jim's mother understands the conflict this creates in Jim, but she will not influence him. She feels that Jim must make his own decision.

Directions: Think about the above situation, then write answers to the following questions. Bring your answers to the discussion with you and be prepared to express your point of view.

1 What decision would you make if you were Jim? Explain your reasons.
2 Why does Jim's father want his son to spend his time on the ranch?
3 Do you think that it is important for children to spend time with their parents as they grow up?
4 Do you think that it is important for teenagers to develop their own talents and their own personalities?
5 Have you ever had to make a choice similar to this one?

Role-Playing Situations

Five students can play the situation at a time or two teams can compete against each other in playing the situation. In either case a two to three minute time limit should be imposed; discussion and evaluation should follow.

Situation one. Main character: Jane, fourteen years old. Other characters: mother; father; Jim, Jane's seventeen year old brother; Linda, Jane's married sister; Hank, a boy in Jane's class.

Situation. Hank has asked Jane to go to a movie with him Friday night. Jane's father does not want her to go out with boys yet. Linda has told her father and mother that she thinks that Jane should be allowed to date. Jim advised Jane to tell their parents that she was spending the night with her friend Susie, and to meet Hank at the movie. Hank comes over to Jane's house to find out what time he can pick her up on Friday night. What does Jane tell him?

Discussion questions.

1 How can teenagers earn the trust of their parents?
2 What can teenagers do if their parents don't trust them?
3 At what age should teenagers be allowed to date?
4 What is the best way to change parents' opinions?
5 What happens if teenagers can't change the opinions of their parents?

Situation two. Main character: Darryl. Other characters: Darryl's father—divorced, single; Darryl's mother and stepfather; Darryl's younger sister; Darryl's younger brother.

Situation. Darryl has spent an enjoyable camping vacation with his mother, stepfather, sister and brother. Darryl's father has driven several hundred miles to pick him up and take him home to start school. Sometimes Darryl is lonely at home because his father works overtime when he is off from school, but Darryl knows that he is the only person his father really loves. On the night before he is to leave, Darryl's stepfather offers to take the whole family camping twice a month if Darryl will agree to stay with them. The doorbell rings; it is Darryl's father. What does Darryl tell him?

Discussion questions.

1 How do teenagers feel when they are caught in a conflict between their parents?
2 How much does a teenager owe to a parent?
3 How much does a teenager owe to himself?
4 Can Darryl satisfy all three adults?

Book Discussion Questions

Editor's Notes: These questions should be used as a broad, general guideline only. They will need to be adapted to the age and reading level of the group.

Life with Father/Life with Mother

1 How is the Day family a typical family? In what ways is the Day family unique? In what ways is the Day family different from a modern family?
2 How do the personality traits of Mother and Father clash? Was Mother a liberated woman at heart?
3 What is Mother's concept of a woman's role in life? What is Father's concept of a woman's role in life? What is Father's concept of a man's role? How are the roles of man and woman changing in the 1970s?
4 What do you think is the funniest incident in the book?

Cheaper by the Dozen

1 How did humor help this family to get along together? What do you think is the funniest incident in the book?
2 On what issues did Mr. and Mrs. Gilbreth disagree with each other? Were their disagreements resolved? How can modern families resolve disagreements?
3 In what ways did father and mother show their love for their children and their pride in the children? How did the children show their love and respect for their parents?
4 How have families changed since the early 1900s? How are families likely to change in the future?
5 Did you learn anything from this book which would help your family?

The Outsiders

1 What were the differences between the socs and the greasers?
2 What kind of family life did the greasers have? What took the place of traditional family life for the greasers? Was the gang a satisfactory alternative to a traditional family life?
3 Was the family life of the socs better than that of the greasers?
4 Do you think this book is true to life?

Don't Look and It Won't Hurt

1 What were the problems in this family?
2 Did the mother love her three daughters? How did she express her love?
3 How did Carol help to keep the family together? What is your opinion of Carol?
4 If you were a member of this family, what would you do?
5 Do you think that Ellen made the right decision about her baby?

Out of the Cauldron into the Classroom: The World of the Occult

Unit Plan by Marilyn Kahl

Marilyn Kahl teaches English and is English department chairman at Bassett High School in La Puente, California. She is chair of promotion and public relations for the California Association of Teachers of English, and in charge of promotion and publicity for the NCTE Sixty-fifth Annual Convention in 1975 in San Diego, California.

Editors' Comment: Since the topic of the occult is broad and diverse, some teachers may choose to deal with only one (or several) aspects rather than attempt to consider every area Ms. Kahl lists. The format lends itself to selection, since each area is treated separately and doesn't appear to require any particular sequence.

Teacher's Comments

Young people have recently demonstated a growing interest in the occult. High school students have always been Romantics, attracted to the mysterious and the macabre. Today some of them also feel that orthodox philosophies offer little in the way of solace or solutions for their problems, and they have investigated unusual disciplines such as Zen, mysticism, and occult systems of thought. Students are seeking answers to the questions which have always plagued humanity and they often seek these answers in the realm of the supernatural.

Teaching the supernatural does pose several problems which you, the teacher, should be aware of and take steps to solve before initiating a unit.

There are no how-to-teach-it manuals available on the occult, and the teacher should have a fair degree of knowledge in the various aspects of the occult before beginning to teach the subject. You will need some background to be able to select from the wealth of available materials.

Because students' interests and abilities differ, I would advise many individual paperback titles, to be supplemented, perhaps, by a basic text. Most nonfiction and short story books are unexceptionable, but it is advisable to read novels before bringing them into the classroom. Many modern "gothic" novels attempt to cash in on the current occult craze by incorporating suggestions of the supernatural in the book blurbs without including anything of the supernatural in the text itself. Ghosts must be real ghosts; fakes don't make it, at least with most students. The frustration level gets pretty high when the ghost turns out to be too, too human. Other novels on the market contain enough pornography or graphic descriptions of sexual perversion to make them objectionable to parents, usually with little or no redeeming literary merit to make them defensible for classroom use. Most nineteenth century novels are clean enough, but some are too verbose for modern tastes.

By requiring no specific titles and by judicious reading, you will be able to avoid many parental or student objections. You will also be able to help individual students choose books they will enjoy and which you will be able to discuss with them.

Finally, you must keep an open mind regarding the validity of any of the occult sciences. You must not pooh-pooh theories simply because you do not subscribe to them personally. You should not try to make believers of your students, but you must encourage them to be willing to consider any possibilities. Our knowledge of the occult, despite centuries of study, is still in its infancy. Phenomena once considered fantasy, like extrasensory perception, have now been proven to have scientific validity. Never let a student get away with asking, "If you don't believe in all this stuff, why do you teach it?"

Lest I appear too negative, let me hasten to add that I thoroughly enjoyed teaching the class. A study of the supernatural will lead you down almost forgotten paths of literature, where almost every major author in history has left some mark. A study of the supernatural will also offer you the opportunity to use all the creativity you possess in creating a course.

The unit which follows owes a great deal to the advice and recommendations of Robert E. Beck, who introduced me, not to the supernatural, but to the possibility of using it in the classroom. It owes a great deal too to my students, high school juniors and seniors, both college preparatory and vocational, who have helped to illuminate our mutual journey into the unknown world of the occult.

Overview

Out of the cauldron comes—the unknown, the unknown which has always fascinated and yet terrified humanity.

Out of the cauldron comes—fear. Fear of the dark led human beings to people that unseen world with all manner of strange, threatening creatures. Fear of death led us to a belief in spirits which survive the grave. Fear of the actions of a capricious fate led us to people our universe with gods and demons that we could placate and manipulate with magic.

Out of the cauldron comes—fascination. Fascination with the movements of celestial bodies led us to seek to define the influence of the stars on our lives. Fascination with numbers—with the lines of the palm, the bumps on a head, the scratches of our pens—led the way to self-knowledge.

Into the classroom comes—the occult. It offers the students ways of knowing about themselves which are as new as tomorrow, as old as 2000 years. It offers them explanations for the unexplainable, the phenomena that traditional science and religion cannot account for within the accepted theories of the workings of the universe.

Into the classroom comes—the question mark, the sign of an inquiring mind. In this study, as perhaps in no other, there is opportunity to question. There is no right answer; there are only possibilities. The course can be as narrow, or as broad, as the mind; it can be as simple as a study of ghosts and vampires or as complex as a metaphysical investigation of reincarnation and predestination.

Objectives

The student:

1 examines novels, short stories, plays and nonfiction material which illuminate the basic premises of occult philosophies;
2 conducts an analysis of his or her own character, using the traditional methods of astrologers, numerologists, palmists, and graphologists;
3 inquires into the validity and reliability of predictions about the future made through such devices as newspaper horoscopes, Tarot cards, the *I Ching*, etc.;
4 improves reading, analytic, writing, and oral communication skills;
5 develops a creative project (an original story, poem, play, painting, sculpture, or other art form) to express his or her feelings about the occult;
6 studies connections between supernatural matters and science, mathematics, logic, and other conventional systems of understanding.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 written compositions in which the students discuss their personalities as defined by astrology, numerology, palmistry, etc., concluding with a paper stating which method seems to be most valid and why;
2 written compositions and/or oral reports on methods of fortune telling and their validity;
3 oral or written reports of research on extrasensory perception;

4 oral reports and research papers on various aspects of magic, witchcraft, vampires, werewolves, zombies, and spirits, comparing the way these topics are treated in various literary selections;
5 a research project comparing science and the supernatural—for example, astronomy and astrology;
6 an original ghost story or other creative project selected by a student.

Materials

Various materials for classroom use such as Aquarius 2000, ESP Zener cards, Ouija boards, Tarot cards, and Touch cards (for a detailed list of supplies and suppliers, see Additional References)
Poem, "Readings, Forecasts, Personal Guidance" by Kenneth Fearing (see Attachments)
Descriptions of a witch (see Attachments)
Excerpts from *Human Types: An Introduction to Social Anthropology* by Raymond Firth (see Attachments)
Books—A partial bibliography of the occult is included in Bibliography and may be used in choosing reference works for this unit. (There are also suggestions for supplementary reading of fiction given in the daily lesson plans. Those books are not included in Bibliography.)

Daily Lesson Plans and Activities

Lessons One and Two—Astrology

1 After a brief introduction by the teacher, students will cast their own horoscopes, using Aquarius 2000 or teacher-adapted materials from other sources.
2 Students compare these results with others obtained from Astrology 14 books and/or *Chinese Astrology* books.

Possible writing assignments.

a A comparison paper discussing different astrologies and drawing some conclusions as to which seems to be the most accurate in describing the student's own personality.
b Clipping astrology columns from the newspaper for a week and discussing their reliability as predictors of events.
c A theme on the topic "My Ideal Girl (Boy) Friend Would Be a ———" giving reasons for the choice of sign.
d A research paper on astrology's contribution to astronomy.

Lesson Three—Numerology

1 Students should compute their name, vowel (inner personality), consonant (outer personality), birth, and destiny numbers using both the modern and older Hebrew methods discussed in the Cavendish bork, *The Black Arts*. Using the numbers most frequently recurring, they can write a paragraph about their personality according to numerology.

Possible research topics.

a The abstract meanings of numbers.
b The development of numerology.

Lesson Four—Palmistry

1 The teacher should divide a set of Touch cards by colors. Then let students work in small groups, discussing the lines on the various cards and deciding which comes the closest to describing each student's own particular heart, fate, mentality lines, etc. The cards are keyed with letters and numbers cor-

responding to short paragraphs in the accompanying instruction book. Each student, by going over all the cards and the book, can put together a written palm reading.

2 The Dell Purse Book, *Palmistry,* may be used for an additional reference or instead of the Touch cards.

Lesson Five—Graphology

1 The teacher should collect samples of students' handwriting, including at least one sample written on unlined paper. Again, the teacher should divide students into small groups where they will be able to compare their writing with others. A clear, short guide to analysis is contained in the Dell Purse Book *Handwriting Analysis.* Students can take turns reading aloud while the other members of the group analyze their writing and take notes on its characteristics.

Lesson Six

1 After the completion of Lesson Five, the students might be asked to write a longer paper. Beginning with a paragraph about their personalities as they see them, they can go on to discuss their personalities according to astrology, numerology, etc., concluding with a statement as to which method seems to be the most valid in describing them and why.

Lessons Seven and Eight—Fortune Telling

1 The teacher might begin with a discussion of the poem by Kenneth Fearing which is written from a fortune teller's point of view. Discussion can then range from how valid fortune telling is to which questions would you wish to ask or not to ask of a fortune teller about your future.

2 The teacher should give a short presentation on the history of Tarot cards, what the major cards mean, and how to give a reading. There should also be a brief history of the *I Ching* and an explanation of how hexagrams are created.

3 Depending upon the amount of materials available, the teacher might divide the class into groups, each one working with a different method of fortune telling and exchanging with another group at the conclusions of their reading. Materials for this lesson might include Tarot cards, the *I Ching* and coins, regular playing cards, a Ouija board, and other types of fortune telling cards.

4 Students should keep track of questions asked and readings given. At the conclusion of the unit, students could be asked to write a brief paper discussing fortune telling—its degree of validity, means used, and evaluation of various methods.

Lesson Nine—Extrasensory Perception

1 There should be a short introduction to ESP, either by the teacher or by students who have researched the subject, including material about the Rhines' work at Duke University and some of the Russian experiments.

2 Testing with Zener cards can be done with the teacher acting as sender and students as receivers; or in small groups with students alternating in roles as sender and receiver. Students should keep records of results.

3 The teacher should explain the probability factor in testing. There should also be an opportunity for further testing of students showing evidence of ESP

ability as well as suggestions for increasing ESP potential.

4 Suggested reading: "The Cat That Was Fey" by Arthur Stanley Riggs; "And Still It Moves" by Eric Frank Russell; and "False Image" by Jay Williams.

Lesson Ten—Magic

1 Excerpts from *Human Types: An Introduction to Social Anthropology* may be used as the basis for class discussion, distinguishing between white and black magic. Students might make short reports on various aspects of magic such as water witching, rain dances, or love potions.

2 Using *How to Make Amulets, Charms, and Talismans*, students should be encouraged to make their own personal magic charm.

3 Possible readings might include sections of *Midsummer Night's Dream* by William Shakespeare, "The Tree's Wife" by Mary Elizabeth Counselman and *Black Magic, White Magic* by Gary Jennings.

Lessons Eleven and Twelve—Witchcraft

1 One method of introducing this section might be through the use of the Vincent Price record album, *Witchcraft and Demonology*. Then enumerate descriptions of a witch, asking students to hunt for items they could use to make a checklist for identifying a witch. From the lists, and a discussion of their reliability, the students might be introduced to the concepts of stereotyping and scapegoating.

2 During their reading, students might be asked to look for evidences of the witch as stereotype or scapegoat. Readings might include: *The Devil's Shadow: The Story of Witchcraft in Massachusetts* by C. L. Alderman; "The Amulet" by Gordon R. Dickson; *The Lady's Not for Burning* by Christopher Fry; "Young Goodman Brown" by Nathaniel Hawthorne; *Witches* by Olga Hazt; *The Witchcraft of Salem Village* by Shirley Jackson; "The Witch Mania" by Charles Mackay; *The Crucible* by Arthur Miller; *Titubac of Salem Village* by Ann Petry; *Macbeth* by William Shakespeare; *Bell, Book and Candle* by John Van Druten.

3 Films on the witch trials at Salem might also be used as an introductory activity.

Possible writing assignments.

a Have the students create their own "book of shadows" using spells, recipes, the witches' alphabet, rituals, etc., which they devise. (A "book of shadows" is a witch's own personal how-to-do-it book, containing spells and potions, rules and rituals, which have been handed down from older witches. It is always kept secret, is handwritten, and is either destroyed or handed on at the witch's death.) A simple way of creating the books would be to take five or six sheets of duplicator paper, fold to make a small book, inscribe a pentagram on the front, and have each student fill the book with his own personal spells, etc. Each student should make up his own spells and recipes, though he may include some traditional and not original writings on herbs, candle burning, etc.

b Research papers on modern witches, their familiars, the organization of a coven, etc. Students choosing this type of assignment should be cautioned to limit their subject, as there is a great deal of material available on witchcraft.

Lesson Thirteen—Vampires, Werewolves, and Zombies

1 Assign students chapters from the Nancy Garden book, *Vampires,* to use for oral reports to the class.
2 Possible readings: "The Man Upstairs" and "Homecoming" by Ray Bradbury; "The Real Dracula" by James F. Donohue; "The Traitor" by James S. Hart; "Gabriel Ernest" by H. H. Munro; "Dead Men Working in the Cane Fields" by William Seabrook.

Possible writing assignments.

a If you had to meet one or the other in a dark alley, alone, at midnight, which would you prefer to meet—a zombie or a vampire? Why? If you had to become either a zombie or a vampire yourself, which would you become? Why?
b Countries which do not have wolves have other were-animals in their folklore. Give some possible explanations for this.
c Explain the existence of vampires.

Lessons Fourteen through Seventeen—Spirits . . . Ghosts, Angels, Demons, the Devil

1 Assign students chapters from *Things That Go Bump in the Night* by Louis C. Jones, for oral reports to the class.
2 Possible readings on ghosts: "The Ghost of Me" by Anthony Boucher; "The Last Seance" by Agatha Christie; *Blithe Spirit* by Noel Coward; *The Legend of Sleepy Hollow* by Washington Irving (or use a film version); "The Considerate Hosts" by Thorp McClusky; *Hamlet* by William Shakespeare.
3 Teacher presentation of material on Lucifer and the fall, adapted from *Paradise Lost,* and the introduction to *A Dictionary of Angels* by Gustav Davidson.
4 Possible readings: "Thus I Refute Beelzy" by John Collier; "Dance with the Devil" by Betsey Emmons; "The Moon Slave" by Barry Pain; "The Angel with Purple Hair" by Herb Paul.
5 Discuss the pact with the Devil, using material from Faust or Dr. Faustus, and/or "The Devil and Daniel Webster" by Stephen Vincent Benét, and "The Devil and Tom Walker" by Washington Irving.

Writing assignment. A ghost story following the rules for ghostly behavior. (Note: Either of the Disneyland haunted house records can provide an audio stimulus for this.)

Possible writing assignments. "How I Would Outwit the Devil"; "A Wanted Poster for the Devil."

Lesson Eighteen—Options

1 Using charts from the Divine Comedy (from *Literature of the Supernatural*) go over the seven deadly sins, discussing which of them might be outmoded if Dante were writing today, and which new sins might be added. Discuss ideas of purgatory, limbo, etc.
2 Possession and exorcism. Possible readings: "Balu" by August Derleth; "William Wilson" by Edgar Allan Poe; nonfiction materials available on exorcism rituals.
3 Dream analysis.
4 Voodoo.
5 Alchemy. Possible readings: "The Canon Yeoman's Tale" by Geoffrey Chaucer; "The Chaser" by John Collier; "Rappacini's Daughter" by Nathaniel

Hawthorne; "The Shottle Bop" by Theodore Sturgeon.
6 Superstition.
7 Pyramidology, theories of outer space landings during prehistory as described in the Erich Von Däniken books, books about Atlantis, etc.
8 Career education—creating a supernatural museum (see teacher's manual, *Literature of the Supernatural* by Robert E. Beck).

Additional References

Materials for Classroom Use

Aquarius 2000. Evertone Products, Inc., New York, N.Y.
Character Dial for Handwriting Analysis. Character Dial International, Inc., Los Angeles, Calif.
ESP Zener Cards. Haines House of Cards, Norwood, Ohio.
Galaxy Gazer. Karin Koal Enterprises, Inc., Clarksville, Md.
Gypsy Easy Tell Fortune Cards. Edith Lee, Los Angeles, Calif.
Gypsy Witch Fortune Telling Cards. U.S. Playing Card Co.
I Ching Cards. University Books, Inc., New Hyde Park, N.Y.
I Ching, A Philosophical Prophecy. Dynamic Design Industries, Anaheim, Calif.
Madame Le Normand's Mystic Cards of Fortune. Merrimack Publishing Corporation, New York, N.Y.
Mystic Eye, The Great Psychometry Pendulum Game. Clark Publishing Co., Evanston, Ill.
Numerology. Dynamic Design Industries, Anaheim, Calif.
Ouija. Parker Brothers, Inc., Salem, Mass.
The Oriental Method of Self Prophecy. Rodell Products, Inc., New York, N.Y.
Pha Chiem Fortune Telling Cards. Rodell Products, Inc., New York, N.Y.
Strega Cards. Sheldon Marks Associates
Tarot Cards
Tarot of the Witches. U.S. Games Systems, Inc., New York, N.Y.
Touch, Parker Brothers Game of Palmistry. Parker Brothers, Inc., Salem, Mass.
Zendominoes. Product of the Behavioral Scientists, Palo Alto, Calif.

Bulletin Board Materials

The Zodiac Coloring Book and the Occult Coloring Book. Troubador Press, San Francisco, Calif.
Tarot Fortune Telling Posters. U.S. Games Systems, Inc., New York, N.Y.

A Partial Bibliography of the Occult

Standard reference works are starred. Wherever possible, paperback editions are cited on the assumption that funds for a classroom library are limited. Novels are not included here, partly because their number is so extensive and partly because of the short life span of paperback editions.

Basic Texts Available for High School Use

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Paperbacks Which Could Be Used as Basic Texts

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Serling, Rod, editor. *Triple W: Witches, Warlocks, and Werewolves.* New York: Bantam Books, Inc., 1963.

Spector, Robert Donald. *Seven Masterpieces of Gothic Horror.* New York: Bantam Books, Inc., 1963.

Stone, Idella Purnell. *Fourteen Great Tales of ESP.* Greenwich: Fawcett Publications, Inc., 1969.

Ward, Don. *Black Magic.* New York: Dell Publishing Company, 1967.

Professional References and General Works

Bessy, Maurice. *A Pictorial History of Magic and the Supernatural.* London: Spring Books, 1964.

Brennan, J. H. *The Occult Reich.* New York: Signet Books, 1974.

*Cavendish, Richard. *The Black Arts.* New York: G. P. Putnam's Sons, 1967.

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Zolar, *The Encyclopedia of Ancient and Forbidden Knowledge.* Los Angeles: Nash Publishing Company, 1970.

Alchemy

*Holmyard, E. J. *Alchemy.* Middlesex: Penguin Books, 1968.
Hutin, Serge. *A History of Alchemy.* New York: Tower Publications, Inc., 1951.

Astral Projection

Dane, Christopher. *Psychic Travel.* New York: Popular Library, 1974.
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Descriptions of a Witch

Witches be commonly old, lame, bleari-eied, pale, fowle, and full of wrinkles; poore, sullen, superstitious, and papists, or such as know no religion; in whose drousic winds the devil hath goten a fine seat; so as what mischiefe, mischance, calamitie or slaughter is brought to passe, they are easily persuaded the same is done by themselves, in printing in their minds an earnest and constant imagination thereof. They are leane and deformed, showing melancholia in their faces to the horror of all that see them. They are doting, scolds, mad divilish.

Reginald Scot

There is a certain old hag—whoever wants to find a procuress, let him listen—her name is Dipsas. She knows the Black Arts and the spells of Aeaea and by her skill turns back the waters to their source.

She knows what the herbs, what the threads twisted by the magic circle, what the poison of the loving mare can do. At her will, the clouds mass in the entire heavens. At her will, the day shines in the clear sky. I have seen the stars dripping with blood—if you may believe me—and the face of the moon glowing red with blood. I suspect that she flits through the shades of night, and that her aged body is covered with feathers. She summons from the ancient tombs her antique ancestors, and makes the ground yawn open by her incantation.

Ovid from *Amores*

A witch or hag is she which being eluded by a league made with the devil through his persuasion, inspiration, and juggling, thinketh she can design what manner of things soever, either by thought or imprecation, as to shake the air with lightnings and thunder, to cause hail and tempests, to remove green corn or trees to another place, to be carried of her familiar which hath taken upon him the deceitful shape of a goat, swine, calf, etc., into some mountain far distant, in a wonderful space of time. And sometimes to fly upon a staff or fork, or some other instrument. And to spend all the night after with her sweetheart, in playing, sporting, banqueting, dalliance, and diverse other devilish lusts, and lewd desports and to show a thousand such monstrous mockeries.

William West

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Encounter: A Unit on Sports Literature

Unit Plan by Kurt Leonhard

Kurt Leonhard is chairman of the English Department of Abramson Senior High School in New Orleans, Louisiana, where he has directed the implementation of an elective program consisting of sixty-eight mini-courses.

Teacher's Comments

This unit was developed for ninth and tenth grade students who have been identified as "reluctant" readers and writers. It was designed to interest them in reading, writing and discussion activities by capitalizing on their interest in sports. These students, most of whom had long been turned off by the more traditional offerings of the English course, became actively involved and enthusiastic, even doing *voluntary* reading, writing and discussion beyond my expectations.

The key to their response was obviously the subject matter. Most adolescents are interested in sports either as participants or observers, but few of them have analyzed the reasons for that interest, or the personal and social implications of sports. An important outcome of the unit, I think, was the students' discovery that the themes of sports literature are the same as those of other literature. They learned that literature on any subject can be an avenue for exploring and clarifying one's own and society's values, as well as being a source of pleasure.

Depending on the level and interest of the students, the unit could be extended as indicated in the optional activities and supplementary materials. You may be surprised, as I was, at the abundance and availability of resources on sports. Students themselves may be familiar with many materials unknown to the teacher, and since the particular sports of interest may vary with different age groups and in different geographical regions, it is a good idea to involve the students as much as possible in planning activities and gathering materials.

Overview

Sport is many things: it is adventure, real or vicarious; it is challenge and endeavor; it is relaxation.

The most universal appeal of sports, and the most common theme of sports literature, however, is that of encounter. The metaphor of the contest or the game provides the symbol of the encounter. The athlete, or the spectator who is vicariously participating in the contest, is, ultimately, facing himself in an encounter in which he wins or loses. W. L. Umphlett has noted that sports serve as a stage for modern-day symbolic competition in archaic, physical terms.

John R. Tunis, a well-known reporter and participant in sports, has commented on the positive effects of games, properly conducted, on young people. Sports can be an integrating element in the fragmented experience of adolescence. It is an area where there are rules one must abide by, or else pay the penalties. And yet, as Tunis notes, there are negative aspects of sports which cannot be ignored. Sportsmanship has often been tossed aside, especially as sports have grown into a big business in our country. Tunis believes that "sport is a great clue to national character; it is an important part of our existence and has had a far-reaching effect upon our . . . culture."

Some of these effects will be explored in the various activities of the unit.

General Objectives

The student:

1 Examines sports literature of various genres—history, novel, essay, news story, biography, short story, film, and poetry;
2 expands his or her vocabulary through knowledge and understanding of the language of sports and its influence on general usage;
3 improves reading, writing, and discussion skills;
4 identifies the themes of sports literature and compares them with the themes of other literature;
5 analyzes the characters (real and fictional) in sports literature according to certain criteria;

6 compares the possible positive and negative effects of sports on the individual and society through discussion of selected works;
7 examines his or her own value system as a spectator and/or participant in sports.

Evaluation

The general objectives of this unit may be evaluated by the following measures.
1 Participation in class discussions.
2 Compilation of a sports dictionary.
3 Written assignments: news reports of sporting events, sports editorials, case histories, and poems, evaluated according to the criteria for each type of writing, as outlined in advance. Appropriate use of sports vocabulary should be one criterion of all assignments.
4 Participation in individual and group projects, chosen from the list in Lesson Three, or others suggested by students.
5 Participation in small group discussions of characters in sports literature.
6 Presentation of group and individual projects at the end of the unit. Presentations will be evaluated for thoroughness of preparation and effectiveness of presentation.

Materials

Books

Ken Macrorie, *Writing to Be Read.* Rochelle Park, N. J.: Hayden Press, 1968

Jeannie Morris, *Brian Piccolo: A Short Season.* Chicago: Rand McNally & Co., 1972

Short stories

Irwin Shaw, "The Eighty-Yard Run"

Stories, essays from the Scoreboard section, *Vanguard,* Galaxy Series, Scott Foresman:

Stewart Pierce Brown, "I'm A Dedicated Man, Son" and "On Keeping the Fun in the Game"

Charles Mercer, "The Only Way to Win"

David Murray, "Athletes"

Frank O'Rourke, "Flashing Spikes"

Poems

Milton Bracker, "Umpires," and M. D. Feld, "Villanelle," in *Sprints & Distances: Sports in Poety & the Poetry in Sport* (T Y Crowell, 1965)

Walker Gibson, "The Umpire" and "Athletes" (see Attachments)

A. E. Housman, "To An Athlete Dying Young" (see Attachments)

Maxine W. Kumin, "400–meter Freestyle" (see Attachments)

E. L. Thayer, "Casey at the Bat." From the Scoreboard section, *Vanguard,* Galaxy Series, Scott Foresman

John Updike, "Ex-Basketball Player." From the Scoreboard section, *Vanguard,* Galaxy Series, Scott Foresman

Articles

"Brian's Song," *Scope,* November, 1973

"I Never Had It Made: The Story of Jackie Robinson," *Scope,* March, 1974

"Women In Sports," *Sports Illustrated* (three-part article), May 28, June 4, June 11, 1973

Current newspapers and periodicals such as *Newsweek, Readers' Digest, Sports Afield, Sports Illustrated, Scope*

Posters of sports slogans from Sport Slogan Company, West Union, Iowa. These may also be available from your coaching staff.
Films
"They Call It Pro Football." National Football League
Biographies of professional athletes, including Johnny Unitas, available from Seven Arts Productions, Warner Bros., Film Corp., 666—5th Avenue, New York, N. Y.
Local game films
Projector
Tape recorder for interviewing local coaches and players
Discussion Guide for Short Stories, Novels and Biographies (see Attachments)

Daily Lesson Plans and Activities

Lesson One

1 Write on the board John Tunis' definition of sport: "Sport is that competitive physical game, activity, contest, or diversion, indoors or out, that interests and absorbs the American nation."
2 Ask the students why they enjoy, or do not enjoy, sports, either as participants or observers. List their reasons on the board. Cite Tunis' statement (in Overview) that sport is a clue to national character and has had a far-reaching effect upon our culture. Ask students whether they agree or disagree with this statement.
3 Take a poll of the students' favorite sport. Ask them what kinds of sports literature they read regularly. (Their concept of "literature" may have to be clarified.)

Lesson Two

1 Read in class David Murray's essay "Athletes." Examine the essay in terms of organization and tone. Is the author serious? Even though the essay was written to be amusing, the points raised are often topics for consideration between friends and are the subject of articles in newspapers and magazines. Some of his ideas will be considered in relation to other selections in the unit.
2 Write a definition of your concept of an athlete and introduce the definition to the students. You may wish to add other topics for exploration from newspapers and the previous day's poll.

Lesson Three

1 On the basis of the response to the first two lessons and the original general objectives, outline the objectives and projects for the unit. One of the general objectives, vocabulary improvement, can be introduced by asking students to list during the course of the unit as many examples as they can find of metaphors and idioms from sports which have become a part of general usage. For example: boxing—"hitting below the belt," "come up to scratch"; baseball—"struck out," "couldn't get to first base"; cricket—"not cricket"; archery—"bull's eye"; general—"playing the game," "abide by the rules of the game," "time out," "good sport," "poor sport," "spoilsport."

The origin of various sports terminology may also be explored: sport—Middle English, to divert, disport; game—Old English, participation and gathering, amusement; score—Old Norse, notch (notches on a stick used for scoring); umpire—Latin, odd (odd man called upon to settle differences); amateur—Latin, a lover (one who played for love of the game); athletics—Greek, prize.

As a group, or as individuals, students may compile a dictionary of the language of sports. Other projects may include:

a Daily reading of the sports page of a local newspaper.
b Viewing local game films and discussing fundamentals and terminology of the game.
c Observing a game and writing a news story on it, including headline. (Students should compare reports in small groups. Discuss slanted reporting and the influence of sportscasters.)
d Writing a sports editorial on some topic discussed during the unit.
e Preparing bulletin boards or other visual displays, such as collages, on sports; taping interviews with local coaches and players.
f Reading and discussing, in small groups, a sports biography and/or a novel, noting any similarities or differences between fictional and factual treatment of sports and sports figures (see Supplementary Reading). The Discussion Guide in Attachments may be used as a basis for discussion.
g Personal writing: a case history (as in Ken Macrorie's *Writing to Be Read*) of a sports event experienced either as a participant or observer.
h Composing a poem based on sports.
i Improvisation based on stories read.

Note: Students should have as much freedom as possible in choosing projects that coincide with their own interests.

2 Show the film "They Call It Pro Football." Ask students to look for and list terminology characteristic of football and sports in general. Ask them to note physical and personal attributes of successful athletes which the film emphasizes.

Lesson Four

1 Discuss the film, stressing physical, mental, and emotional qualities necessary in playing football and other sports.
2 Ask students for examples from observations, films, or readings in which athletes overcome physical obstacles. For example: Tom Dempsey, football; Bobby Shantz, baseball; Bob Cousey, basketball; Ed Furgol, golf. Optional assignment: research and report on an athlete who overcame a physical handicap. (See *Champions by Setback* by David Boynick in Bibliography.)
3 Have the students read and discuss "I'm a Dedicated Man, Son." Compare the players in the story to those in the football film. Is the story realistic? Read in class and discuss the author's brief essay "On Keeping Fun in the Game" at the end of the story.

Lesson Five

1 Have the students read "The Only Way to Win."
2 Compare the attitudes toward winning of the main characters in this story and the preceding one.

Lessons Six and Seven

1 Ask the class to list non-physical obstacles athletes have had to overcome to achieve success.
2 Read in class and discuss "I Never Had It Made—The Story of Jackie Robinson" and "Women in Sports."

Optional assignment. Research and report on an athlete who has successfully overcome a non-physical obstacle.

Lesson Eight

1 Have the students read "Flashing Spikes." Note the introductory statement, "Sometimes it takes a lifetime to pay for a misdeed. Sometimes, if you're lucky, it doesn't take quite that long."
2 Discuss sports scandals and their effects on the players involved and on the spectators.

Lesson Nine

1 Read in class "Casey at the Bat." Compare Casey to Bill, the narrator of "Flashing Spikes," in the first part of the story.
2 Read the two poems on the umpire and discuss.

Optional assignment. Research sports in poetry and/or write a poem about your favorite sport. An excellent resource is Lillian Morrison's *Sprints & Distances: Sports in Poetry & the Poetry in Sport*, which includes poems ranging from lighthearted newspaper verse to works by W. B. Yeats and Wallace Stevens. Students may try to depict their favorite sport in a concrete poem such as "400-meter Freestyle."

Lessons Ten and Eleven

1 View a film about Johnny Unitas, or another suitable biographical film.
2 Discuss the character traits of athletes emphasized in the film and in the stories read. Do the real and fictional athletes you have seen and read about represent desirable qualities in a human being? Can participation in sports discipline people morally and ethically as well as physically? Cite patterns of growth evident in the human personality in the various characters you have studied. Cite undesirable qualities apparent in the figures you have studied.

Lessons Twelve and Thirteen

1 Read in class "Brian's Song" or read the biography *Brian Piccolo: A Short Season.* (Most will have seen the filmed version, also.)
2 Ask students to discuss the bond that grows between the two athletes. Consider the various options to them in such a situation.
3 Ask students to consider reasons for the story's popularity? Why does it appeal to us?

Lessons Fourteen and Fifteen

1 Have the class read "To An Athlete Dying Young" and compare it to "Brian's Song."
2 Ask the students to read "Ex-Basketball Player" and compare it to "To An Athlete Dying Young."

Optional assignment. Read Irwin Shaw's "The Eighty-Yard Run" and compare it to Updike's poem.

Lesson Sixteen

1 Introduce the concept of the sports metaphor as a symbol of life and death (note the title *Brian Piccolo: A Short Season* and "the road all runners come" from Housman's poem). Ask students for other examples.
2 Read in class the poem "Athletes." Compare it to the essay on athletes and to your definition of an athlete written at the beginning of the unit. What are the sports metaphors used in this poem (game, odds, shower room)? How are we all like athletes? What is "the athletes' doom"?

Optional assignment. Read "Villanelle." Compare it to the other poems on umpires. What are the sports metaphors used in this poem (plate, mark, sport rules)? What statement about life is the poet making?

Lessons Seventeen, Eighteen and Nineteen

1 Demonstration and sharing of individual and group projects. This should be planned by the students in advance to be presented in an effective way, depending on the nature of the projects, the size of the group, etc.

Supplementary Reading for the Student

Short story collections

Rex Lardner, ed. *Rex Lardner Selects the Best of Sports Fiction*
Frank Owen, ed. *Baseball Stories*
———, ed. *Gridiron Stories*

Junior novels and biographies

John F. Carson, *Hotshot*
C. H. Frick, *The Comeback Guy*
Dick Friendlich, *All-Pro Quarterback*
William C. Gault, *The Lonely Mound*
Phillip Harkins, *No Head for Soccer*
William Heuman, *Fastbreak Rebel*
Nelson Hutto, *Breakaway Back*
O. B. Jackson, *Southpaw in the Mighty Mite League*
Robert Lipsyte, *The Contender*
Gene Olson, *The Tall One*
Jackson Scholz, *The Big Mitt*
John Tunis, *All American*
———, *Go Team Go!*
Amelia Walden, *Race the Wild Wind*
Note: Superstars Series, Creative Education Books, includes biographies of Billie Jean King, Bill Russell, O. J. Simpson, Tom Seaver, Evonne Goolagong, Joe Namath, Vince Lombardi and others.

Novels

Mark Harris, *Bang the Drum Slowly*
Bernard Malamud, *The Natural*
Ring Lardner, *You Know Me, Al*

Biographies and autobiographies

Hal Bock and Ben Olan, *Basketball Stars 1975*
Larry Csonka, et al. *Always on the Run*
Bob Cousey, *Basketball Is My Life*
Robert Creamer, *Babe*
Mac Davis, *Football's Unforgettables*
———, *Baseball's Unforgettables*
Richard Deming, *Vida*
John Devaney, *O. J. Simpson: Football's Greatest Runner*
———, *Tom Seaver*
Joe Garagiola, *Baseball Is a Funny Game*
Althea Gibson, *I Always Wanted To Be Somebody*
Bob Gibson and Phil Pepe, *From Ghetto to Glory*
Bill Gutman, *Pistol Pete Maravich*

Billie Jean King and Kim Chapin, *Billie Jean*
Dave Klein, *The Vince Lombardi Story*
David Lipman, *Joe Namath: A Football Legend*
Willie Mays, *My Life In and Out of Baseball*
Jeannie Morris, *Brian Piccolo: A Short Season*
Padwe, *Basketball's Hall of Fame*
George Plimpton, *Paper Lion*
Robert Smith, *Baseball's Hall of Fame*
A. M. Weyland, *Football Immortals*
David Wolf, *Foul: The Connie Hawkins Story*
Babe Zaharias, *This Life I've Led*

Reference works

Associated Press Sports Staff, *Sports Immortals*
Robert Boyle, *Sport–Mirror of American Life*
Rudolph Brasch, *How Did Sports Begin?*
Parke Cummins, ed., *Dictionary of Sports*
Leonard Koppett, *The New York Times Guide to Spectator Sports*
Wm. Lineberry, ed., *The Business of Sports*
Irving Marsh and Ed Ehre, eds., *Thirty Years of Best Sports Stories*
Frank Menke, ed., *Encyclopedia of Sports*
John R. Tunis, *The American Way in Sport*

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Tunis, John R. *The American Way in Sport.* New York: Duell, Sloan & Pearce, 1958.

Umphlett, W. L. *The Essential Encounter: The Myth of the Sporting Hero in American Fiction.* Unpublished Dissertation, Florida State University, 1967.

P. 176

Attachment - Athletes and The Umpire From The Reckless Spenders by Walker Gibson. Indiana University Press, 1954, removed due to copyright restrictions.

p. 177 - 400-meter Freestyle From Halfway by Maxine W. Kumin, Holt, Rinehart and Winston, Publishers, 1961, removed due to copyright restrictions

To An Athlete Dying Young

The time you won your town the race Now you will not swell the rout

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A. E. Housman

From "A Shropshire Lad"—Authorized Edition—from *The Collected Poems of A. E. Housman*. Copyright 1939, 1940, © 1965 by Holt, Rinehart and Winston, Inc. Copyright © 1967, 1968 by Robert E. Symons. Reprinted by permission of Holt, Rinehart and Winston, Publishers.

Discussion Guide for Short Stories, Novels and Biographies

1 What physical abilities do the athletes have that make them suited to their sports? Are there physical weaknesses which create problems for them in their sports?
2 What motivates the athlete to play? Is it love of the game, a way out of a social or economic situation, a desire to excel, a desire to please others?
3 Does the athlete adhere to the rules of the game? Can he or she cope with defeat as well as victory? Does he or she acknowledge and appreciate the abilities of others, including opponents?
4 How does the athlete overcome obstacles, both physical and non-physical? Who exerts influence on the athlete? What is the role of fate, luck or chance in the athlete's life and career?
5 Does the athlete exhibit positive personal growth? How? Does he or she exhibit negative attitudes or outlook? How?
6 Compare characters and events in sports fiction with figures and events in sports biography. How are they similar? How different? Which seems more real to you? Could the events portrayed in sports fiction have really happened?

Adapted from *A Comparison of Factors Affecting the Success of Athletes in Selected Junior Novels and Biographies* by Edna Earle Edwards. Unpublished Dissertation, Florida State University, 1969.

The Future Arrives before the Present Has Left

Unit Plan by Jane Everest

Jane Everest is currently teaching at McGill-Toolen High School in Mobile, Alabama; her responsibilities include teaching courses in filmmaking and American studies. She began her career teaching kindergarten and also has taught at B. C. Rain High School in Mobile.

Teacher's Comments

I am not really sure how I became so deeply involved in science fiction that I, a long time arch-enemy of mathematical processes, found myself trying to understand Einstein's theory of relativity and reading books on biochemistry and physics, cellular structure and microwaves, just for fun. Whatever the reason, science fiction so aroused my curiosity that I could not content myself with merely reading about space travel; I had to understand the scientific principles which made such things possible.

While my own enthusiastic interest in science fiction was an instigating factor in my developing a unit, I did not believe that reading science fiction would necessarily have the above effect on my students. But I did believe that reading science fiction would encourage the students to wonder, to question and to stretch their imaginative powers. I also felt that many students who were mathematically and scientifically oriented, and who regarded English as a subject for sissies, would respect and be interested in a literature often written by highly respected, world famous scientists. I planned projects which would allow students to interpret and demonstrate the scientific principles on which these stories are based. These principles are not only a guiding force of much of modern life; they also indicate the direction of our future life. Another important factor was that many of our important present-day problems can be better understood by projection into the future. For example, the energy crisis and the problems of resolving it are made abundantly clear in *The Gods Themselves*. One of the most obvious reasons for reading science fiction is the need to study the effects of an expanding technology on the human race. Biological advances have made it essential that we make moral decisions as to what constitutes life, what kinds of changes we should accept and encourage, and whether some "advances" are actually detrimental to human survival. Science fiction requires that you ask basic questions about human nature and human moral responsibility in a transient world.

In introducing the unit on science fiction, I use a speaker, field trip or a movie such as *Future Shock*. A bulletin board can be imaginatively arranged and I do it differently each time. Doggerel verse can be depicted in humorous ways and displayed on the bulletin board or provocative predictions may be used to entice interest. These verses are particularly appropriate.

In the year twenty-five twenty-five

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So very far away maybe it's only yesterday.*

I use three techniques which have been successful and productive for me. The science projects referred to earlier can be intellectually fascinating to students who are interested in science and/or math. But, even if your classes do not include that kind of student, the projects can enthrall the students if you encourage them to use their imagination and to be speculative. Disaster can be prevented if you provide enough suggestions and aid students in selecting a project which will make use of particular talents they may have.

The second technique is to let students develop their own questions and to lead discussions in their groups. I have found that most students have an uncanny ability for forming provocative and thematic questions. The questions chosen by the students also indicate students' interests and concerns and might cause you to slightly alter the intended thematic direction. The only problem in using this technique is to determine that the students understand the meaning of inferential questioning.

The third technique is a form of oral group book reports that I call oral discussions. In these discussions the teacher asks questions about the theme of a particular group's book while the other groups listen. As the groups become more familiar with each other's books they begin to ask questions of each other. While only one book is assigned to each student, most students end up reading several books because of the interest aroused during the oral discussion periods. No credit is given for the extra reading, since one purpose of the unit is to stimulate students to read on their own. The slower readers usually wait until the end of the unit and then check out books read by other groups.

A very interesting filmstrip using many of the books selected in this group has been produced by Harper and Row called *Redesigning Man, Science and Human Values* (see Materials).

Science fiction reminds us that our technology has given us new challenges; often what was once governed by chance is now determined by choice. Science fiction also reminds us that we must decide how to use our new capabilities, how to train tomorrow's people.

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Overview

> A person who knows all about the plays of Aristophanes and nothing about the Second Law of Thermodynamics is as uncultured as one who has mastered quantum theory and thinks Van Gogh painted the Sistine Chapel.
>
> **Arthur C. Clarke**

The future never waits until man is ready for it. It comes while he is still absorbed in the present. Many people with training in the arts still feel that in spite of the alterations made in their lives by technology, modern science has little to do with their daily lives. Aristophanes is still a relevant writer. But, so are the writers who deal with our technological world—a world that changes lives so quickly that people are often faced with decisions before they even know a problem exists.

Science and technology have produced a world with new problems. There are new decisions to be made. Who will make the final decision to sponsor or terminate new research? Who will be responsible for the control of life? The scientists? The government? The citizens? What is the nature of the human race and where is technology taking us? These are the kinds of questions raised by science fiction. Students must be given an opportunity to study the effects of a rapidly expanding technology upon people; they should be encouraged to determine moral responsibilities in a world threatened by our inability to realize that while we are concerned with the present the future has arrived.

General Objectives

The student:

1 knows the differences between science fiction and other genres;
2 recognizes the philosophical tone of modern science fiction;
3 understands that science fiction may deal with any subject;
4 understands better the relationship between technology and the individual;
5 knows some scientific principles which govern space travel;
6 appreciates the necessity of resolving ecological problems of today in the context of the future;
7 writes an original science fiction story or demonstrates a scientific principle serving as a basis for a story;
8 begins to form a philosophy concerning his or her moral responsibilities for the future;
9 begins to value all forms of life;
10 improves reading, writing, viewing, and oral communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 class participation (role playing, discussion of general humanistic themes and specific themes of science fiction, etc.);
2 preparation and presentation of scientific projects;
3 oral discussion of assigned books;
4 written test on science fiction in general and specifically on books and short stories read.

General Humanistic Themes

The following themes should be developed throughout the unit and used to organize and focus class discussions. (A list of questions for each book is also included in Attachments.)

1 What effect has any biological innovation had on human social life and social institutions?

2 Have these innovations affected patterns of social interactions, social values and our respect for cooperation, equality and freedom?
3 Is technology used to benefit society as a whole or a few individuals?
4 Are there and should there be limits to scientific inquiry?
5 Who will make the decisions? Who will protect the needs of the individual? Who will protect the needs of society?
6 Is everyone represented in the decision-making process?
7 What decisions should not be left to experts? (Could Hal in *2001 Space Odyssey* have made the decision to destroy himself?)
8 Will the new technological developments alter the nature of the human race?
9 Are there ultimate values that should never be violated? (Is human life as we know it such a value?)

Materials

Bulletin board materials
Projector
Film, *Future Shock.* New York: McGraw-Hill Films (optional)
Sound filmstrip, *Redesigning Man, Science and Human Values.* New York: Harper and Row, 1974 (optional)
Stories
Isaac Asimov, "The Fun They Had." *Literary Cavalcade,* December, 1972
Ray Bradbury, "A Sound of Thunder." *Literary Cavalcade,* April, 1974
Frederic Brown, "Pattern," "Preposterous," and "Immortality." *Literary Cavalcade,* December, 1972
Arthur C. Clarke, "Voices from the Sky." *Profiles of the Future.* New York: Harper and Row, 1962. A brief excerpt appeared in *Literary Cavalcade,* December, 1972
Douglas McLeod, "The New Semester." *Literary Cavalcade,* April, 1974
"Time Warp" (see Attachments)
Books
Isaac Asimov, *I, Robot* and *The Gods Themselves*
Pierre Boulle, *Planet of the Apes*
Ray Bradbury, *Martian Chronicles*
Arthur C. Clarke, *Childhood's End* and *Space Odyssey, 2001*
Aldous Huxley, *Brave New World*
Communication, Scientific American. San Francisco: W. F. Freeman and Company, 1972
"Pan Galaxy News" (see Attachments)
Martin Nystrand, "The Key Puncher Poets." *Media and Methods,* March, 1973 (see Attachments)

Daily Lesson Plans and Activities

Lesson One

Introduce the unit on science fiction by one of the following methods:
1 Speaker—Bell Telephone Company has speakers available on many aspects of future media communication. A speech and demonstration on holography has always been enthusiastically received by my students. Companies which handle computers or other types of advanced technology may also have speakers available.
2 Trip—Visit to nearby space center. (Houston, Texas; Kennedy Space Center, Florida; Redstone Arsenal, Huntsville, Alabama; Smithsonian Institute, Washington, D.C.)

3 Trip—Visit to any facility or company which has a great deal of advanced technological equipment, highly developed computerization, etc.
4 Film—Unless you use a film such as *Future Shock*, the fictionalized aspect of most commercial films will defeat your purpose in the introduction. Use a commercial film as a last resort. Science fiction films are frequently shown on TV or at local theaters. Films may also be rented or borrowed. Any film catalog will contain numerous possibilities in all price ranges.
5 Sound filmstrip—*Redesigning Man, Science and Human Values* could be used to begin the unit or at intervals throughout the unit. The program is an interdisciplinary one dealing with value conflicts emerging from developments in the biological sciences. It consists of six filmstrips of approximately 15 minutes duration. If this filmstrip is available, I would suggest using part one of Unit I for the introduction and the remaining five sections at intervals throughout the unit.

More than one of the above selections may be used and placed at an appropriate time within the unit. Take advantage of any showings on TV or at the local theaters which will fit in with the overall unit.

Lesson Two

1 Discussion of introductory activity.
2 To acquaint the students with technological developments coming in the near future which will have strong implications in their lives, have them read "Voices From the Sky" by Arthur C. Clarke in the April, 1974 *Literary Calvacade*. The article is a brief excerpt from Clarke's book *Profiles of the Future*.
3 The book *Communication* which contains articles from the September, 1972 issue of *Scientific American* demonstrates how all means of communication are interrelated and how communication is a central force in the workings of our civilization. Many of the articles would be particularly useful in implementing ideas of the Arthur Clarke article. Since English is communication, the book has useful application in expanding your outlook of what constitutes subject matter. Decide what ideas of the Clarke article you would like to expand on and use articles from *Communication* to aid in the expansion.
4 Discussion of the future world. Marshall McLuhan's concept of the "global village" is a useful concept to introduce at this point. You will need to explore how messages are the medium in which human beings exist and how human behavior and attitudes are shaped by mass communication in the context of a "global village." Some possible focal points for class discussion are:
   a schools of the future,
   b future of books as printed material,
   c libraries of the future,
   d nations as political entities,
   e the question of the necessity of the existence of cities,
   f effect of the concept of the "global village" on national identities.

Lesson Three

1 This lesson is a continuation of some of the ideas briefly touched upon in Lesson Two and also discusses the literary quality of science fiction writing. The discussion deals with three stories concerned with schools of the future. Divide the class into three groups. Each group will be given one of the following short stories or playlets which they are to enact before the whole class:

"The Fun They Had" by Isaac Asimov; "Time Warp" from *Scholastic Magazines*; "The New Semester" by Douglas McLeod. Discussion questions to follow enactment of the plays:

a What changes in education have taken place?
b What role did books play in the schools of the future?
c Which of the changes depicted are most likely to occur?
d Of the changes in education, which do or do not seem to be improvements?
e Would you learn more if schools were totally geared to the individual?
f What types of things do you learn best in groups?
g Do you agree with Asimov and McLeod that the depersonalized methods of using robots or teaching machines will be a problem in the schools of the future? Have you any experience with similar situations? Can this depersonalized factor ever be of advantage to you?

Lesson Four

1 Continuation of the introductory part of the unit. Have the students read three brief stories by Frederic Brown—"Pattern," "Preposterous," and "Immortality." These three stories will give the students a "feel" for science fiction and also make them aware of the increasingly philosophical tone of recent science fiction literature.
2 Discussion questions—"Pattern"
   a Who is spraying pesticide?
   b What are arguments for and against the use of pesticides?
   c How does the theory of anti-matter relate to the situation of the story?
3 Discussion questions—"Immortality"
   a If you had an immortality drug, whom would you give it to? Would you take it yourself?
   b How would you spend your time if you knew you could live forever?
   c What would it be like to live in a society where death was not inevitable?
   d Would accidental death be tolerable in such a society?
4 The story "Preposterous" may be used as a brief introduction to science fiction literature. The teacher may decide to give background information on science fiction as a chronological, historical development, but something should be said about the growing power and respectability of science fiction as a genre. Information should be given about the actual scientists who write science fiction and the increasing philosophical tone of science fiction. (See Attachments for sources of background information on science fiction.)

Lesson Five

1 Ask students to read "A Sound of Thunder" by Ray Bradbury.
2 Discussion questions should not only analyze the story, but also lead into reasons for writing and/or reading science fiction. Just as history is frequently studied and read to discover explanations for present situations, the future is projected so that people might better understand the present and what must be done to bring about a "better future."
   a What human drive results in the urge to kill a wild beast or any other animal?
   b When Eckels asks the guide to predict the outcome of the safari, the guide says that the Time Machine does not reveal such a paradox. Is he

lying to Eckels or do you believe the author is merely arranging his story to provide suspense?

c Why does the guide kill Eckels? Will it accomplish what he wants? Or do you believe civilization can be restored only by taking Eckels to a point of time before the safari and killing him then? Is there any relationship between the guide killing Eckels and Eckels wanting to kill?

d According to the author's concept of time, is it possible for Eckels' mistake to alter history? As Eckels is a product of all that has occurred in the sixty million years before he was born, does it seem logical that he can affect the history which created him without also radically altering himself? Wouldn't he, too, speak the new language which his error affected?

e What modern results of DDT and other insecticides have shown us the validity of Bradbury's basic point?

f What do many scientists warn about the premature use of materials without adequate experimentation?

g If you had no idea of what the future might be like, how could you prepare for it?

h What are some of the problems of today that might be helped by looking into the future?

1 Depict a future life with very limited energy resources.

2 Depict a future world with uncontrollable population explosions (unlimited demands and increasingly limited resources).

i Could you deal with sociological problems as well as technological problems by projecting them into the future?

Lesson Six

1 The next three lessons cover setting up the format, discussion of approaches, and planning projects for the remainder of the unit. Introduce the "Pan Galaxy News" (or a similar newspaper designed by the teacher to cover important points of all the books below). Discuss the kind of life implied by the articles.

Assignment. Divide students into groups of approximately five each. Assign one of the following books to each group: *I, Robot; Childhood's End; The Gods Themselves; Space Odyssey, 2001; Planet of the Apes; Brave New World; Martian Chronicles.* These books deal with philosophical questions about the nature of the human race—its role on earth and its moral responsibility. However, the books can be easily enjoyed on many levels. Students are to complete reading of the books within two and one-half weeks. (Use your own judgment as to a time schedule to fit your class.) Note: The teacher may decide to assign books to individuals rather than groups.

Advance assignments.

a Assign two students in each group to lead a discussion during Lesson Nine. Students are to have read one-fourth of the book. During the unit, each student will be responsible for leading a discussion of the book assigned to his or her group. The student should plan enough questions to lead a discussion for at least one-half the class period. The teacher will need to illustrate the types of questions which are good discussion questions.

b The first oral discussions of the book will take place during Lessons Eleven and Twelve. Students are to have completed one-half of the book at that time. Each group will orally discuss its book in front of the class and

respond to questions asked by the teacher and classmates. On oral discussion days one group at a time goes to the front of the room. In answering questions asked by the teacher (and sometimes classmates) the group shares its knowledge with the rest of the class. Consequently all seven books and the experiences offered by these books are shared by the whole class.

c Remind students that a test on the final day will cover science fiction in general, short stories, specific books read, and general questions about books read by other groups.

Lessons Seven and Eight

1 (These two lessons have been combined to give the teacher flexibility.) If extra time is needed to explain the group discussions led by students, use the time provided in Lesson Seven. Directions on how to ask inferential questions may be found in Attachments.

Assignment. Each group will prepare a scientific project based on its book which must be completed and presented to the class on a specified date within the next two weeks. Groups will need to decide which project they would like to undertake. Be sure you have suggested some projects which have a wide enough range to attract everyone in the class. Remind students that Lesson Ten will be devoted to projects. (Note: the projects may be assigned on an individual basis, if the teacher desires. It might be a good idea to let students who want to work alone to have that prerogative. Suggest to students who are very good in math or science that they read ahead in their books since there are some good project ideas which they are capable of taking on and explaining to the rest of the class.) Some suggested projects:

a Many of the books have interesting situations which would be fun to work out in mathematical formulas or in verifying the authenticity of the scientific principle involved. Students who are interested in mathematics or science should take one of these problems and explain it in layman's language to the class.

1 *Space Odyssey, 2001*—theories of hyperspace, transdimensional ducts.

2 *The Gods Themselves*—The Electron Pump; the problem of energy discussed in section one; and the problem discussed by Denison on the moon's surface in section three.

3 *Childhood's End*—Source of the spaceship's energy.

b Developing authentic mathematical formulas for traveling to another solar system or galaxy. The student must choose a specific destination. In explaining the mathematical formula to the class, the student should answer such questions as:

1 How long would the trip take in earth time?

2 How much would the travelers age? How much would someone remaining on earth age during that time? Why is there a discrepancy?

3 At what speed would the ship travel? Since there would be at least three different stages of the trip, the student should explain the various stages and the speed within each stage.

4 Other factors such as food supplies, weight allowances, the traveler's need to sleep, etc. could be discussed.

c Ask students to choose another planet in our solar system or a planet in

another solar system and on the basis of present information describe the kind of life that could exist there. Some sample questions are:

1 Would living beings on Jupiter exist in an ammonia-based atmosphere? What type of lungs would be required?
2 Is there gravity on the planet? What effect would gravity or lack of gravity have on life possibilities?
3 How much pressure would there be per square inch on skin surfaces? What kind of skin?
4 How would the pressure affect the skeletal system? Does life need to have an external or internal skeletal system?

d Suggest that someone write computer poetry. (See "The Key Puncher Poets" in Attachments.)
e Ask students to take some present "problem" and project it into the future in a science fiction story.
f Some students may wish to write a science fiction story using only scientific "facts" and scientifically feasible information as a basis.
g Have the students construct a model of future life on some other planet.
h A mechanically minded student might like to design a Rube Goldberg type of gadget which would be humorously futuristic.

Note: Additional suggested projects are listed in Attachments.

Lesson Nine

1 Groups will participate in discussions led by one of their members. Students should be asked to give the teacher a copy of the questions they use. Besides evaluating depth and general quality of questions used, the teacher should regard the questions as indicative of areas of student interest and concern. The teacher should walk from group to group observing progress of each discussion and giving any help if needed.

Assignment. Remind students that Lessons Eleven and Twelve will be oral discussion days and that one-half of the book should be read by that time.

Lesson Ten

1 Work on projects.

Lessons Eleven and Twelve

1 Call on groups one at a time to come in front of the class for the oral discussion of their books. It will take two class periods to go through all books the first time. During the first oral discussion it is wise to limit the discussion to the author and setting. Although you are mainly concerned with the themes of science fiction, the author's technical background is of special interest and adds a great deal to the authenticity of the book. And in science fiction, setting is a part of the theme. Students are particularly interested in future technology, new concepts of life, and new planets and worlds, and it is essential to discuss these aspects before proceeding to theme. (See Attachments for suggested questions.)

Most of the questions will be teacher-oriented and may be directed to particular students or the group in general. As the class becomes more familiar with questioning techniques and the books, students from other groups will direct questions to the group in front of the class. Be sure to explain that this is always permissible.

Assignments. Assign two more students in each group to be responsible for leading discussions in their groups on the day of Lesson Fourteen. Students will be responsible for two-thirds of the book. Remind students that the next oral discussion will cover three-fourths of the book and will take place during Lessons Sixteen and Seventeen.

Lesson Thirteen

1 Work on projects in preparation for reports to the class during Lessons Eighteen and Nineteen.

Lesson Fourteen

1 Group discussion led by two students in each group.

Assignment. Appoint students to lead group discussion during Lesson Twenty and remind all students that the whole book should be finished by then.

Lesson Fifteen

1 Work on projects in preparation for a report to the class during Lessons Eighteen and Nineteen.

Lessons Sixteen and Seventeen

1 The oral discussion will focus on theme. Suggested questions for each book are listed in the Attachments. The teacher will want to enlarge upon the questions by bringing up points brought out in the group discussions.

Assignment. Remind students that the next oral discussion period will be held during Lesson Twenty-One and will cover the entire book.

Lessons Eighteen and Nineteen

1 Groups will present reports on their projects and display projects in class.

Lesson Twenty

1 Student-led group discussion.

Lesson Twenty-One

1 Oral discussion covering thematic elements of the entire book. Use notes you have made from previous oral discussions and group discussions to tie everything together, if possible. One day may suffice or you may want to schedule two days here.

Lesson Twenty-Two

1 *Test.* The test should cover introductory material, specific books read, and contain some general questions relating to books read by other groups. General questions on all books will be gathered from the oral discussions.

Then have the students read a new short story not discussed in class. Test the students on the objectives of the unit to see how well they comprehend these objectives without previous discussion.

Supplementary Resource Materials

Films

Destination Moon (from Robert Heinlein's *Rocketship Galileo*). Charard Motion Pictures, 21-10 East 24th St., Brooklyn, N.Y. 11229. Rental fee: $20.00

Fahrenheit 451 (Francois Truffaut's film from Ray Bradbury's novel). Audio Brandon Films, 34 MacQuesten Parkway S., Mt. Vernon, N.Y. 10550. Rental fee: $65.00

The Invisible Man (from the H. G. Wells novel). Universal 16, 445 Park Ave., New York, N.Y. 10022. Rental fee: $40.00

Metropolis. Janus Films, 645 Fifth Ave., New York, N.Y. 10022. Rental fee: $75.00

1984. Audio Brandon Films, 34 MacQuesten Parkway S., Mt. Vernon, N.Y. 10550. Rental fee: $30.00

1999 A.D. Ford Film Library

Story of a Writer (by Ray Bradbury). Sterling Educational Films, 241 E. 34th Street, N.Y. 10016

The Time Machine (H. G. Wells novel). Films, Inc., 35-01 Queens Blvd., Long Island City, N.Y. 11101. Rental fee: $35.00

Books

Kingsley Amis, *New Maps of Hell* (a survey of science fiction)
W. H. G. Armytage, *Yesterday's Tomorrows*
J. O. Bailey, *Pilgrims through Space and Time*
Bernard Bergonzi, *The Early H. G. Wells: A Study of Scientific Romances*
Everett F. Bleiler, *The Checklist of Fantastic Literature*
Reginald Bretnor, ed., *Modern Science Fiction: Its Meaning and Future*
Sylvia Brodkin and Elizabeth Pearson, eds., *Science Fiction*
Elizabeth Calkins, *Teaching Tomorrow: A Handbook of Science Fiction*
Arthur C. Clarke, *Profiles of the Future*
I. F. Clarke, *The Tale of the Future: A Checklist*
Thomas Clareson, *Science Fiction: The Other Side of Realism*
Ann Marie Cunningham, "Forecast for Science Fiction: We Have Seen the Future and It Is Feminine." *Mademoiselle*, February 1973
Basil Davenport, ed., *Science Fiction Novel: Imagination & Social Criticism*
L. Sprague deCamp, *Science Fiction Handbook*
Edmund Farrell, ed., *Science/Fact Fiction*
Bruce Franklin, *Future Perfect*
Beverly Friend, *Science Fiction: The Classroom in Orbit*
Phillip Babcock Gove, *The Imaginary Voyage in Prose Fiction*
George Hay, ed., *The Disappearing Future*
Mark R. Hillegas, *The Future as Nightmare*
Julius Kargarlitski, *The Life and Thought of H. G. Wells*
Damon Knight, *A Century of Science Fiction, In Search of Wonder*
H. P. Lovecraft, *Supernatural Horror in Fiction*
Sam Lundwall, *Science Fiction: What It's All About*
Sam Moskowitz, *Explorers of the Infinite, Science Fiction by Gaslight, Seekers of Tomorrow*
Marjorie Nicholson, *Voyages to the Moon*
Alexi Panshin, *Heinlein in Dimension*
Robert W. Philmus, *Into the Unknown*
Robert Plank, *The Emotional Necessity of Imaginary Beings*
Chad Walsh, *From Utopia to Nightmare*

Recommended Related Readings for the Student

Isaac Asimov, *Foundation Trilogy: Foundation, Foundation and Empire, Second Foundation; The Intelligent Man's Guide to Science, Volumes I and II; Earth Is Room Enough; Nine Tomorrows' The Stars Like Dust;* Short Story, "Profession," in *The Sociology of the Possible,* ed. by Richard Orshe. Englewood Cliffs, N.J.: Prentice-Hall 1970. (Asimov is a prolific writer and writes both fiction and non-fiction, both scientific and non-scientific books.)

Ray Bradbury, *The Illustrated Man, I Sing the Body Electric, The Golden Apples of the Sun, Something Wicked This Way Comes*

Arthur C. Clarke, *Earthlight, Reach for Tomorrow, The Other Side of the Sky, The Exploration of Space, Time Probe, Interplanetary Flight*

Max Erlich, *The Edict*

Robert Heinlein, *Stranger in a Strange Land, The Puppet Masters, Starship Troopers, The Moon Is a Harsh Mistress, Universe*

Cyril Kornbluth, *The Space Merchants, Search the Sky, Gladiator-at-Law, The Caves of Steel*

C. S. Lewis, *Perelandra Trilogy: Out of the Silent Planet, Perelandra, That Hideous Strength*

George Orwell, *1984*

Walter Miller, *A Canticle for Leibowitz*

Mary Shelley, *Frankenstein*

Theodore Sturgeon, *Killdozer, Without Sorcery, More Than Human, Ether Breather*

Jonathan Swift, *Gulliver's Travels*

Alvin Toffler, *Future Shock*

J. R. R. Tolkien, *The Lord of the Rings, The Hobbit*

Jules Verne, *The Mysterious Island, 20,000 Leagues Under the Sea*

Kurt Vonnegut, *Cat's Cradle, Sirens of Titan, Player Piano, Welcome to the Monkey House*

H. G. Wells, *The Time Machine, War of the Worlds*

Attachments

What Is Science Fiction?

The term "science fiction" was coined in 1929 by Hugo Gernsback who established *Amazing Stories,* the world's first science fiction periodical, in April, 1926. But the form itself can be traced back to the ancient "travel tales" preserved in the Mediterranean basin long before Christ. The most famous of these is Homer's *Odyssey,* a mixture of fiction, myth and fact which attempted to maintain an atmosphere of scientific credibility consistent with the limited knowledge of the time. As humanity's knowledge of the universe grew, the scope of the travel tale was extended to include the moon, the sun, the planets, and the stars.

Early in the fourth century, B.C., Plato's *Republic* presented a scheme for an ideal society. This work influenced Sir Thomas More, author of *Utopia.* The science fiction satire, of which *Gulliver's Travels* is the best known, was an outgrowth of the concept of utopia, as are the modern "anti-utopias" such as Huxley's *Brave New World* and Orwell's *1984.*

The last major ingredients to be added to the science fiction tale were psychological and philosophical elements such as those found in *Frankenstein* by Mary Shelley and *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson. Ray Bradbury, one of the most famous exponents of this area of science fiction, elaborates upon psychological horrors stemming from childhood fears and transforms them into tales of fantasy.

Although difficult to define, Sam Moskowitz, science fiction historian, author and editor, has perhaps summed the field up best by stating: "Science fiction is a branch of fantasy identifiable by the fact that it eases the 'willing suspension of disbelief' on the part of its readers by utilizing an atmosphere of scientific credibility for its imaginative speculations in physical science, space, time, social science and philosophy." Damon Knight adds that "Science fiction is distinguished by its implicit assumption that man can change himself and his environment. This alone sets it apart from all other literary forms."

Science Fiction: The Literature for Today

Isaac Asimov

Why read science fiction?

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p. 194 - Attachment - Science Fiction: The Literature for Today by Issac Asimov from Literary Cavalcade , 1972, Scholastic Magazines, Inc., removed due to copyright restrictions

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Attachment - Pan Galaxy News (p. 196), Scholastic Magazines, Inc., 1973, removed due to copyright restrictions.

How to Ask Inferential Questions

Inferential questions explore what the author means; they cannot be answered by merely pointing to the reading. Ideas for inferential questions may be drawn from a number of sources:

1 the meaning of a word—for example, what did *equality* mean to Thomas Jefferson?;
2 the meaning of a sentence;
3 the meaning of an entire passage;
4 the format of a work—for example, why does Isaac Asimov begin with Chapter 6 in *The Gods Themselves*?;
5 a belief of the author;
6 the intention or purpose of the author;
7 the way an author uses a book's plot to explain a book's theme.

All inferential questions require the answerer to offer an opinion which can be supported by evidence from the book. Imagine a book with only two lines:

Susan is a girl.
All girls are pretty.

The inferential question might be, "Is Susan pretty?" The answer could be yes and it would be supported by what the author said. I recommend S. I. Hayakawa's chapter "Reports, Inferences, Judgments" from *Language in Thought and Action* for additional exercises that help students understand inference.

Additional Suggested Projects

Be sure to fit the project to the student.

1 Ask students to dress dolls in costumes of the future or another planet. There must be scientific reasons for the costumes. (A wool costume on a planet with an average 100° F. temperature would be foolish.) Students should state reasons for their designs.
2 Suggest projects which are speculations based on what happens in a story. In *Space Odyssey, 2001,* why doesn't Dave's body explode in the vacuum? What relationship does pressure or lack of pressure have to survival?
3 Suggest someone build a model of a home in the future. Again, there must be reasons for the design based on as much scientific evidence as the student can find.
4 Ask students to: consider the effect of living on the moon on the human body; the feasibility of using solar energy; to read and report on the possibilities of communicating with other life forms in the universe.
5 Most science fiction stories accept the idea of a unified political government on earth. Students might explore the feasibility of such a government and when and under what circumstances it might occur.
6 Suggest that someone consider the problems of translating the language of another life form (*The Gods Themselves*).
7 Ask students to list a number of predictions in *Brave New World* that have already come true.
8 Some students may wish to predict the future.

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pp. 198-200
Attachment - The Key Puncher Poets by Martin Nystrand, Peter Perry from Media and Methods, March 1973, pp. 73,75, removed due to copyright restrictions.

Oral Discussion Questions

Author

1 Is the author contemporary or from another time period? Be specific.
2 What literary group, school or period does the author represent?
3 Give details of the author's life which have bearing on the story.
4 List the types of literature produced by this author.
5 Give the author's qualifications to write this book. Note: It is important to establish that the good science fiction writer will base a story on the best scientific and psychological evidence. Green-eyed monsters are trash.

Setting

1 Where does the story take place? When?
2 How real is the setting?
3 How important is the setting to the action of the story? Could the plot have developed just as effectively in another setting? Do the characters depend on the setting for their significance? Does the theme depend on the setting for its significance?
4 Do the atmosphere and setting produce a particular mood or moods that affect the interpretation of the story?
5 Is there emphasis on moral environment?
6 What technological development of the time depicted did you find particularly interesting? Why?
7 Did any of the technological developments bring about changes in morals or mores that you found difficult to accept? Why?
8 What did you like best about the future world depicted in your book?
9 What did you like least about the future world depicted in your book?
10 In what ways were things in the future different? In what ways were they the same?
11 Why do you think the author decided to tell this particular story in a future setting?

Theme Questions

I, Robot

Theme: Relationship between humanity and machine.

1 What is a robot?
2 Why are people afraid of robots?
3 If a robot looked and sounded exactly like a human being, how would this affect you?
4 If a robot knew that it was stronger and more "intelligent" than a human being, would the robot feel it had to obey a human?
5 Does Asimov make Robbie such a nice robot because he is trying to combat anti-robot attitudes?
6 What is the matter with Speedie in "Runaround"?
7 Explain the title of the story.
8 What are the dangers in having human life dependent on delicate machines and sophisticated technology?
9 How does Cutie reason that he is superior to Powell and Donovan?
10 Machines are being taught to reason. Is there a danger in teaching machines to reason?
11 Is there a danger in making superbrains to handle problems that human brains cannot?
12 Are the three laws of Robotics sufficient?
13 In "Escape" is the computer or Dr. Calvin in charge?
14 Can you think of additional laws that might be necessary to control robots?
15 Was Stephen Byerly a robot or a man? Why?
16 Do you agree with Dr. Calvin that robots would make better administrators?
17 Would you vote for a robot if it could do a better job than a human?
18 If computers could solve all the problems of the world, would you want them to run the world?
19 Is it better for machines to choose what is best for people or for people to choose their own destiny—even if they choose wrong?
20 Would you rather have your mate chosen by computer or by yourself?

Theme Questions

Childhood's End

Theme: Can free will exist when the human race has no control over its destiny?

1 Does the term "childhood's end" suggest a conclusion or beginning to you? By the end of the book determine which you think Clarke meant.
2 Why does Stormgren support the Overlords?
3 If you had been Stormgren would you have supported the Overlords? Why or why not?
4 Do you agree with Karellen's goals?
5 If you could have peace, security, prosperity, freedom from hunger and disease, would you give up your freedom?
6 What do you mean by freedom?
7 Would it have been possible to stop Karellen?
8 Should people have the freedom to choose to commit suicide?
9 Should people have the freedom to destroy themselves as they choose?
10 Are there times when freedom should be curbed? How do you decide?
11 Who has the right to decide if people should have the right to destroy themselves?
12 Was the Golden Age really golden? When we call an age "golden," what do we mean?
13 Were people creating new things during the Golden Age?
14 Is it wrong for humans to be ambitious? What happened to human ambition during the Golden Age?
15 Why does Karellen say that "the stars are not for man"?
16 If someone is always better than you in doing something, do you get depressed?
17 What is the Overlord's real mission?
18 Why do the Overlords look like the ancient human concept of the devil?
19 "Fifty years is ample time in which to change the world and its people almost beyond recognition." Since we know periods in which this could not have been said, what are the prerequisites for such immense changes?
20 Was the creation of a utopia really a tragedy?
21 On what latent characteristic of humanity is the "ascent" based? What might have happened if people had discovered this characteristic and were not ruled by the Overlords?
22 What is the tragedy of the Overlords?

Theme Questions

The Gods Themselves

Themes: Ecology, moral responsibility

1 Explain the meaning of the title.
2 What is Asimov's subtle reasoning in beginning with Section 6?
3 What is meant by the para-universe?
4 Whose stupidity is the first section dealing with? Is Lamont guilty of stupidity? What kind?
5 What present problems on earth might be described as examples of human stupidity?
6 What is the Electron Pump?
7 Would Lamont and Denison have been successful earlier if their hatred of Hallam had not been so extensive?
8 In what ways is the para-universe the same as Earth?
9 In what ways is the para-universe different from Earth?
10 What part of being human does Odeen represent? Tritt? Dua?
11 Do you ever feel as if one part of you is more in control?
12 Were the para-universe beings more intelligent than human beings on earth?
13 What examples of technology do we see on the para-universe?
14 What is energy used for on the para-universe? What is energy used for on earth?
15 Who is Estwald? Why is he different from his parts?
16 Do you ever think of childhood as being a period in which you learn how to make all facets of your being one unified whole?
17 In what way are Hallam, Estwald, and Neville alike? Do other characters share these same characteristics?
18 What is Hallam's goal? What is Estwald's goal? What is Neville's goal?
19 Is Denison operating from the same basis as Lamont? Is Dua's concern or motive identical with Denison and Lamont? Which might be termed the more selfless motive?
20 What role does Selene play in resolving the problems? Whose responsibility is this role?

Theme Questions

Space Odyssey, 2001

Themes—Is there a link between intelligence and the exhilarating but irresponsible use of power? Man and machine?

1 What does Clarke suggest instigated the first breath of intelligence?
2 Since Moon-watcher uses the first bit of intelligence for violent purposes, is Clarke suggesting that people are inherently violent?
3 At what times in human history does the monolith appear?
4 What do you think the monolith is, or represents?
5 How was the monolith on the moon activated?
6 What was the purpose of the monolith on the moon?
7 Why is Discovery going to Saturn?
8 What is the monolith evidence of? Why does it frighten people?
9 Who is Hal?
10 What is Hal's secret? Is Hal malfunctioning? Is Hal deliberately making mistakes?
11 Why doesn't Hal obey Dave?
12 When a complex operation is completely controlled by computer, what recourses do people have if this computer malfunctions?
13 Did Hal kill Poole?
14 What is the purpose of the trip to Saturn?
15 What is the Star Gate?
16 Why is the monolith called a sentinel?
17 Why had the hotel room been prepared for Bowman? Why was everything in it several years old?
18 Does the monolith interfere with human will and actions?
19 What was the purpose of the monolith on Japetus?
20 What was the purpose of the monolith after the star baby was born?
21 Reread the last two paragraphs at the end of Chapter Five and the last two paragraphs at the end of the book. Comment.
22 Why does the star-child come to earth?
23 Why does the "birthday party" seem so incongruous?
24 At the end of Section I, Clarke states, "But now, as long as they existed, he was living on borrowed time." Where does Clarke feel humanity is heading?
25 If weapons were the prevention of extinction to Moon-watcher, why are they a danger to modern people?
26 How does star-child use weapons?
27 What kind of force does Clarke suggest is present in the universe? Or is the monolith representative only of an advanced life?
28 Are Moon-watcher, Hal and the star-child all killers? Is that how the human race uses its intelligence?
29 Is life in 2001 different from life today?
30 Which seems the most human, Hal or the astronauts? Is Clarke suggesting that the line of distinction between machines and people is disappearing?
31 Could we ultimately evolve into machines?
32 Compare the idea of the overmind watching the universe in both of Clarke's books: *Space Odyssey, 2001* and *Childhood's End.*

Theme Questions

Planet of the Apes

Themes: Nature of humanity, moral responsibility.

1 Why is Soror like Earth?
2 What is Boulle satirizing in the hunt? Give examples.
3 Is the term "human" a compliment in this book?
4 In what ways does Boulle expose the cruelty of hunting?
5 How does Boulle satirize "official science"?
6 Which characters are not satirized? Is satire ever used to ridicule humans' deepest and sincerest feelings?
7 Why does Ulysse behave like a trained chimpanzee at times?
8 Do the Earthmen act like the humans on Soror?
9 Ulysse salivates in order to get a banana. Do people in prison resort to animal-like behavior at times?
10 Is Boulle suggesting that we are getting too soft to survive?
11 How did humans lose their intelligence?
12 Do you feel that if you do not use your brains they will atrophy?
13 Can the increasing reliance on tranquilizers, drugs of any kind, dope, narcotics, labor-saving devices, etc., lead humanity to destroy itself?
14 Is it possible that evolution chooses the strongest, most vigorous branch of life?
15 What kind of human is Ulysse? Is he more noble than Zira or Cornelius?

Theme Questions

Brave New World

Theme: Effect of technology upon humanity.

1 This book was written in 1932. How many things have actually come to pass? Are they as frightening as Huxley thought?
2 Have students read about the process of cloning?
3 There are many articles about test-tube babies, transfer of fetuses, etc. that would prove interesting. Discuss the moral implications of these developments.
4 Is the tracking of students used in some schools comparable to the process of predestination used in *Brave New World*? If you were trained in a particular vocation throughout school, how would it affect your freedom to choose your own destiny?
5 Have students make comparisons of the utopia of *Brave New World* to the Golden Age of *Childhood's End*.
6 Why is the process of "stunting" called progress?
7 What are the methods used in the Neo-Pavlovian Condition Centre to assure acceptance of the society?
8 Compare the games of the future (present) to the games of the past.
9 Why are the feelies mentioned in the same breath as *King Lear?*
10 Why are Bernard, Marx, Helmholtz unhappy?
11 Why does the Savage commit suicide?
12 Is Mutapha Mond, the World Controller, like the Overlord in *Childhood's End?*
13 List the following modern terms on the board. Ask students for their equivalents in *Brave New World:* tranquilizers (or any similar drugs—perhaps marijuana), hidden persuaders of advertising, the clone, encounter groups, mercy deaths.
14 Would you rather live in the Savage's world or Mustapha Mond's world? Why?
15 Why does the Savage think it would be better to be a tormented individual than a contented blob?
16 What did you like best about *Brave New World?* The least? Take answers and use them to develop further questions. Relating students' answers to the present might be beneficial for more in-depth understanding.

Theme Questions

The Martian Chronicles

Theme: Ecology, nature of man.

1 What happens to each of the first three explorations of Mars?
2 Why does the third expedition see a facsimile of a small, midwestern town?
3 Which group of explorers do you feel were the most to blame for their fate?
4 Do the Martians seem different from the earthmen?
5 Is Spender justified in murdering the crewman to stop the desecration of Mars?
6 Does Mars seem to offer a real hope for some of the colonists? Which ones?
7 Does Mars seem to offer only illusions and broken dreams for some of the colonists? Which ones?
8 Is Mars a place of lost dreams? New dreams?
9 Can you bring your human dreams to a new planet?
10 Do you think the earthmen will be able to create a new world free from war and hate on Mars? Or will they only recreate the world they had?
11 If you were told that you could have any kind of school that you wanted, do you think students would end up only recreating what they already had? (How many student government associations have succeeded in really getting students' participation?)
12 In what ways are Americans different from Europeans? Were Americans affected by the Indians who lived here? Were the earthmen affected by the ghosts of the Martians?
13 Did the Martian culture have an unreal, misty air about it even before the Earthmen arrived? If so, what is Bradbury trying to say?
14 Does Bradbury feel hopeful about the future of Mars?
15 Why does Spender feel the earthmen will destroy Mars?
16 Is man changed by his encounter with Mars?
17 If you met someone from another planet, what would your feelings be? Would you be afraid?
18 Why do we seem to feel that life on another planet would be superior to ours?